

# THE SCHOOL ARTS MAGAZINE

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...

JANUARY, 1914

## The Editorial Point of View

### THE NEW SPECIAL TEACHER

YEARS ago the SCHOOL ARTS MAGAZINE announced that Printing would one day become one of the "manual arts" in public schools. That day is upon us. We see its ever-brightening dawn. In hundreds of schools the School Press is now an established fact,—a useful delight, a "special instructor" of exacting and imperturbable demeanor, that cannot be bluffed, jollied, or bought with any kind of coin current in the realm of Privilege. The Press as an instructor is strong on law and order, on discipline, on training eye and hand, on developing the critical judgment. With the School Press a spade's a spade. The School Press never calls black white. The rule of the School Press is, Do it right or eat pie; do it now or get your fingers nipped!

### A PRIMITIVE SPECIMEN

The way to get a School Press is to begin without one! Before times long past, as the Russian story tellers say, the editor of the SCHOOL ARTS MAGAZINE was editor of the *Home Wreath*. It was a little sheet of four pages, published for the family, every Saturday night, read through aloud, and passed from hand to hand for inspection. What

fun we had with it! There were seven of us in those days: Father, Mother, a dear old Auntie, and four boys. Each was expected to contribute something every week,—an original article, a good quotation, a joke, or a drawing. The paper was published from the oldest "hand press" known: the human hand. In other words, the sheet was an "illuminated manuscript." I ran across one in a box of relics not long ago. Its ornamented title was drawn by the Editor. The author of its "leading article" was Fred, aged nine. Its "comic section" was filled with amusing statements by Al. and the Baby, aged respectively five and three, "By our special reporter." Father had contributed a proverb, Mother a "memory gem," and Auntie a drawing in pencil that had been traced in ink by the Editor. If the sheet did not justify the use of the term "illuminated manuscript," it was certainly an illuminating document, even after reposing in the dark of a dry goods box for thirty-five years.

Such a publication is possible in every school in the land, and would prove worth while. The making of it would inject new life into half a dozen school topics, and the reading of it aloud by a selected reader on Friday afternoons

would make oral reading mean something. Passed afterward from hand to hand it would still further "educate the masses" and "raise the standard of taste."

#### THE REAL THING

But a real school print shop, at least one in the bud, is not an impossibility anywhere. Two years after the date of that old *Home Wreath*, we boys had a printing press and type. It was bought second hand, at a bargain, from a bright boy in the neighborhood who had secured a job in a railroad office, "of course; in consequence," the neighbors said at the time. Be that as it may, the press became our "dear teacher" at once, and within three years Fred and the Editor, then fourteen and sixteen, were printing assessors' notices, tax bills, and ballots for the Town, mornings, evenings, and Saturdays, and enough other things to enable us to buy our own clothes and whatever else schoolboys needed in the eighties.

Such a press is always for sale somewhere, a press outgrown by a local printer. And a font or two of type is not expensive. These installed in a corner of your schoolroom on a couple of dry goods boxes would enable you to make a beginning, with the enthusiastic backing of every boy in your school, to say nothing of the girls,—sometimes the better printers.

Oh, but you wouldn't have to set it up and run it! In every school there is the boy to do that. All he needs is an opportunity. He will find out how to do it. The local printer will help

(if there is one) whether he knows it or not! That boy will pull in what he needs, by hook or by crook, just as such boys always have since the dawn of time.<sup>1</sup> And he will teach others. You will have acquired *two* assistants, the boy and the press. If you do not believe that they will revolutionize your school spirit and revive the love of learning in your midst, just try it.

#### A MOTIVE FOR PRODUCTIVE EFFORT

"A motive for productive effort," that is the greatest need of the public schools today, said the former Commissioner of Education for Massachusetts, George H. Martin. A *motive* for *productive* effort. Think of it. What *motive* have children had in oral reading, for example; and have they been required to make any *productive* effort along that line? The moment they know that they may *select* something to read to their schoolmates to *entertain* or *instruct* them, that moment they begin to have a motive for productive effort. There is nothing yet discovered that furnishes a motive for productive effort along more lines of school work than a school print shop. That is why the printing press, long belauded as the initiator of the democracy of learning, the advance agent of civilization, and the right-hand-man in the business of the world, has at last been discovered by teachers.

#### THE NEW OBJECT DRAWING

The chief trouble in model and object drawing, the almost universal subject

<sup>1</sup> There are printed helps in these days. "Practical Typography," McClellan, The Manual Arts Press, Peoria, Ill., is a good guide in composition; and "Making Ready on Platen Presses," The Oswald Publishing Company, City Hall Place, New York, will do to begin with for press work.

this month, has been that same lack of motive for productive effort.

"Why aren't you drawing?" asked the supervisor, "Can't you see the object?"

"Yes'm; but what do I want to draw it for?" rejoined the boy in the back seat.

"Why! To show how it looks."

"You can see that by looking at it."

"But I want you to tell me how it looks," persisted the supervisor.

"I can't tell you as well as the thing can; look at it," said the boy.

When your pupils draw for the requirements of *use*, when they draw for school booklets, for advertisements and posters, for school tickets and programs, for the shop keeper and the real estate agent, and for *the school paper*, then they have a motive for productive effort and buckle down to business.

### LET'S RESOLVE!

At the beginning of this new year, the year of grace 1914, let us make up our minds, as firmly as would old Deacon Chapin himself, to use every possible means to revise our school procedure in such a way that our children can see the *why* of things. If we cannot lead *them* to see a good reason for doing this or that, let's cut out this or that, and substitute something having what the philosophers call a *rational content* from the child's point of view. Let's help the children to build and sail *well* their own little dug-outs for their Persian Gulf, and then the larger galleys of their Mediterranean days. So shall we best equip them for the voyages they must make alone upon the

stormier Atlantic, and for that last long cruise across the Pacific to the Kingdom of the Sunrise.

### THE INSERTS

THE frontispiece this month combines object drawing and printing in their most charming "pre-Raphaelite" forms. The sheet reproduced exemplifies the good color possible in primary grades with ordinary school supplies,—manila paper, practice paper, and drawing paper, plus colored pencils and a skilful teacher. We are indebted to the American Crayon Company, of Sandusky, Ohio, for this masterpiece by an eight-year-old. It is representative of the excellent results the Company is securing through its country-wide Crayon Investigation Contest, the latest installment of which is announced upon the back cover of this magazine.

The illustrative drawing insert is a reprint, by courtesy of the Joseph Dixon Crucible Company of Jersey City, of one of the plates in "Colored Crayons in Your Schools," by Fred Hamilton Daniels, Supervisor of Drawing, Newton, Mass. Of this plate Mr. Daniels says:

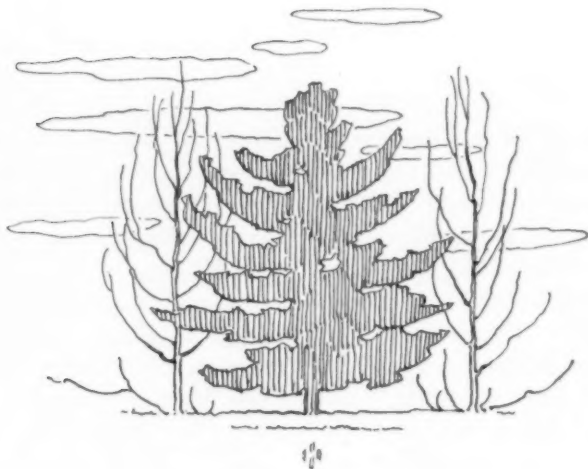
This is the kind of picture that children anywhere in the grades delight to make. It really consists of five parts,—snow, sky, ice, trees, and people. This drawing was made on white paper, but is fully as effective when made on ordinary gray drawing paper, using white chalk for snow. Indicate with white chalk or delicate blue crayon the horizon line, the shape of the pond, and the distant tree line. Put in the sky with a flat blue, possibly a bit darker where it is seen touching the hills; this is nature's effect of contrast. The ice is about the same color, slightly tinged with green, and made with horizontal strokes to suggest

the flat surface. The distant trees come next. Make them with gray-blue vertical strokes and as a mass. Then touch their tops with delicate brown and orange to hint at the few remaining dead leaves which the oncoming buds have not yet pushed off.

The skaters in the distance are mere vertical specks of blue, sometimes tipped to the right or left, as figures are when skating. As these figures come nearer they change in three ways,—they become larger, stronger in value (light and dark), and more intense in color. We seldom notice these changes in nature, although we can see them very plainly in a drawing in color. Be careful to grade them correctly; make no sudden changes in size, value, or hue as you draw the figures from background to foreground. It is generally easiest to get

action in a figure by thinking out the movement in skeleton lines, over which the color and shape of the clothing may be drawn. Note that the intense color on the figures in the foreground tends to draw them forward, and to drive the others back into the distance where we would have them. The trees and the fence change and come forward through like variations in size, value and hue. The reflections on the ice are as on a mirror, though dimmer and more uncertain. These reflections give to the ice its sheen.

The third insert in color comes to us through that very-much-alive concern the Sherwin-Williams Co., of Cleveland, paint makers, decorators, and educators to the sovereign people.





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# The School Publication

AS A FACTOR IN ART EDUCATION

By H. M. Kurtzworth

*The Muskegon High and Hackley Manual Training School, Muskegon, Michigan*

## AN OPPORTUNITY



H. M. Kurtzworth

FOR many years, seemingly, Art has been slumbering—aloof from the “vulgar commercial throng”—disgusted with their beauty-lacking ways—indignant over ugly clothing, undignified architecture, colored

reproductions and bad printing. She has railed at the machine—decried the age as being decadent—wept that the factory product is preferred to the craftsman's work, and said that man today is but a slave of the factory.

But this should not be so! It is true we live in the time of the machine. But these very machines are created to add to man's life and happiness by enabling him to have more leisure through their efficiency and by enabling beautiful products to be more generally obtainable. On the other hand, the soothing effect of beauty has never been needed more—or more deserved than today when competition and mechanism leave so little joy in labor itself.

In reality the machines and the toil and intensive living of our time, are the blind reach of a people of beauty. The struggle is that the whole people might have the sanctifying grace of Art, and

they wait but for her to smile on them in their hurry-blinded labor.

If America does not improve from the standpoint of beauty, it will not be the fault of the machine. Rather shall the blame be rightfully placed upon Art herself for not furnishing the inspiration,—and upon us who teach for not having seen the opportunity. The people are being taught to work more efficiently. They must also be taught to create more beautifully and to understand and appreciate the beautiful in every aspect of life. If in the future our cities, our homes, our dress, books and utensils do not make for better living by being beautiful, we need not so much blame the architects and builders, the decorators and costumers or the designers and the printers, as the public, whose lack of enlightened taste is the basic cause of it all.

The artist and craftsman are greatly hampered by the lack of understanding and appreciation on the part of the merchant and the manufacturer of the value and need of Art in business. These men in turn, basing their ideas on sound business methods, say that their success depends directly upon giving the public what it wants and that any attempt to change the public taste, is from a financial standpoint, an exceedingly long and unprofitable proceeding.

We might go through a long list of occupations which should influence mod-



A part of the Hackley Manual Training Exhibit as it appeared at the Western Art and Manual Training Association showing characteristic examples of the work done

ern life for the better, but we find that architecture, interior decoration, drama, literature, and music, in fact everything except fine Art, is influenced instead by the public taste to which they are forced to cater.

It is thus very plain that the whole matter of materially improving modern life from the standpoint of the beautiful, devolves itself entirely upon the educational system. It is too great and too costly a task for either the artist or the business man and does not really concern them except in an indirect way. The matter does not concern any one class of men—neither can it be reckoned in dollars and cents, but concerns the public at large, commercially as well as aesthetically. Commercially, because men cannot work well unless they are well refreshed. Aesthetically because men do not find good refreshment of body and soul apart from that which is beautiful—apart from nature which is brought to us through the eyes and hand of the artist—through the painting and the print.

The marvel of it all is that for years Art had been taught from the aesthetic and cultural standpoints alone. We made drawings from nature—made abstract designs, studied historic orna-

ment, drew the human figure, delved with the history of Art and hoped that in some mysterious way, these academic evidences of culture would be transformed into practical taste regarding the choice and arrangement of homes, decorations and gardens,—would help us to wear our clothes more beautifully and to live more perfectly. Of course disappointment was the result, and many of our surroundings, furnishings, and utensils linger to remind us.

Happily, we have gotten past the day of aimless Art study. The time when Art was looked upon solely as a luxury is gone and we have reached the point in our many sided modern life when, unless even our studies set out for a given end and accomplish a definite result, we are forced to give them up and invest our time in something more equal to the demand of the present. Our country is already profiting by the fact that many of our schools are teaching that Art, like charity, begins best at home, and that one cannot truly appreciate pictures unless his personal appearance and home environment first show the initial impulse of the influence of such ideas. The man who lets the weeds grow in his own garden and is apparently charmed by a masterly land-



in New York, the American Art Federation in Washington, and the State Printers' Art Congress at Kalamazoo, Mich for the school publication, "Said and Done."

scape—the woman with the frightful hat, discoursing upon the composition of an old master,—the merchant who uses wretched printed matter for his advertising and buys Salon pictures for his home, may have been the result of one kind of Art teaching but it was far-fetched, misapplied and unsubstantial.

When Art teaching has its proper effect, the influence is seen in every department of the student's activities and life. Results show themselves under proper guidance according to the following diagram which is arranged in order of their immediate importance.

PERSON:—Wearing Apparel.

HOME:—Arrangement, Decoration.

VOCATION:—Lettering, Design, "Applied Design."

AVOCATION:—Appreciation and Understanding of Fine Art.

Based upon this analysis, lessons and courses in costume design, home decoration, and many kinds of applied design are now included in many of our school curriculums utilizing the academic study of drawing as the basis, not the end, in transforming the taste of the future generation.

One subject which bears a very direct and important relation to not only one but all of the above departments of life is

#### PRINTING

That it is important as a factor of modern life is evinced by the fact that nearly all our knowledge has been obtained through it in books. In the school, the home and business world, we find the product of the printing press a most influential and predominating force. The press today makes the meagerest writer a greater force than a thousand preachers—the illustrator has greater dominion than the master—the past is made real and the future full of hope by this greatest power of civilization—the invention of Johann Gutenberg.

In other days, Art was for the enjoyment of few, but in our own day the press asserts the divine right of all men and through it the works of the masters and the gems of greatest Art are our very own. Through printing also is it possible that our busy existence is made more livable but it can only be so in direct proportion to the understanding and appreciation of beauty by the public as well as the printers.

The printers themselves realizing the importance of advancing good taste and craftsmanship, are establishing schools for their own apprentices. In a like measure, journalism is becoming an im-

portant course in many of our colleges.

But still our billboards, street car cards, and much of our other printed matter is not greatly improved.

If we inquire into the cause of this condition—if we ride in the New York Subway or on the surface cars, gazing at posters and street car cards until we reach the point of saying that we can make better designs ourselves—if we go to see the head of the Art department of the concern which controls this form of advertising, what would he say? He will frankly and regretfully admit that many of the posters are poor—very poor from the standpoint of beauty,—far below the ability of his staff who as well are eager to do better work, but who are prevented by the Art ideas (or rather the lack of them) combined with the purse string regulation of the advertiser who buys the designs and who in turn bases his belief on the fact that the public could not appreciate a good design anyway.

If we were to ask the manager of the largest poster printing house in New York or any other city, why American theatrical posters do not compare more favorably with those of Munich, he would answer that he must make posters to please the theatrical man, who in turn, with an eye to his purse, says that he must have designs which attract the public.

The same condition will be found in other printing establishments, for it is very seldom that the Art department is allowed to use its own judgment. The buyer not only imposes limitations regarding price, but what is far worse, attempts with disastrous result to have carried out his own very often mistaken

ideas of the limitations and possibilities of Art in printing.

An analysis of the conditions which produce bad printing brings out the following causes:

*First*, a lack of confidence in the commercial value of beauty.

*Second*, a deficient, general understanding of the technical processes of printing and the allied crafts.

*Third*, an unappreciative attitude of the public toward printing as an art.

As has been pointed out, these causes are not due to negligence on the part of the printer or publisher; they are doing all in their power to create better standards but this can only be accomplished when the taste of the general public is enlightened through bringing printing into the realm of the educational institution.

#### THE DRESDEN EXHIBITION

It is natural to suppose that such a world-wide exhibit as was held at the Fourth International Art Congress would give us a very good idea as to the progress being made educationally along this line of work, and from England and the continent wonderful exhibits came, showing the completeness and importance of their printing courses. We find, however, that all European technical courses are more directly vocational than any in America. Their courses compare well with our apprentice schools in intent although the work is much more practical as well as beautiful. The Leicester School of Art gives us a good idea of the work done in English courses for printers and lithographers. The Royal Hungarian School of Applied Arts at Budapest showed



PLATE I. Wood block cover design in four colors designed in the art department and cut and printed in the print shop.



excellent practical results in printing, engraving, and bookbinding. In nearly all the German higher schools, especially normal institutions, sketches for reproduction and study of the process receive some attention but at the exhibition of the Royal Academy of Graphic Arts at Leipzig, one gets an idea of what a most perfectly appointed school for the teaching of all processes of the printing and publishing trades—photo engraving, lithography, word engraving, etchings in color and three-color work, all designed, engraved, and printed by the students themselves. It is not hard to discover, in view of such a system of education, the secret behind the fact that Leipzig is the greatest producing center of good printing in the world.

Of course America has no such schools. Our labor conditions and industrial problems are entirely different, and we are meeting them in a way particularly adapted to our own conditions.

The sole exhibits along similar lines from America were a series of plates from the International Typographical Union course for printers—a plate of designs for school publications from Boston, and another from Chicago. No mention is made of printing and the study of reproductive processes in either the exhibits or in the report of any of our art or normal schools. Neither, apparently, is even lettering dwelt upon in public school courses to any extent. But the fact that stands out most prominently in all the exhibits, European as well as American, is that no attention is being paid to the development of public taste in that art upon which all other arts depend—printing.

It is encouraging to know, however, that art courses in this country are taking up the study of drawing and lettering for reproduction and that the subject of printing as a part of the school system is at present receiving widespread attention. The printers are establishing their schools out of self defense but printing will never be more of an art until it is brought into the realm of general appreciation by the public educational system—through our art courses and school publications combined with the school print shop.

#### THE SCHOOL PUBLICATION

That the public has been trying to educate itself along the lines of practical printing—writing and commercial art is evinced by the presence of thousands of school papers scattered throughout the land. Every university and college has at least two or three—every normal school, most high schools, and even many grammar schools can boast of some sort of a sheet by and for the students. Not only were nearly all of these publications founded by the students but even now are, for the most part, free from all except honorary faculty control—save perhaps times when sundry jokes and cartoons make it necessary that true scholastic dignity be upheld.

It is remarkable that the students themselves should have been the fore-runners of our newly established schools of journalism and courses of printing—creating for themselves a practical outlet and definite utility for the English and drawing class knowledge derived in school and college. They have themselves realized that there is a demand

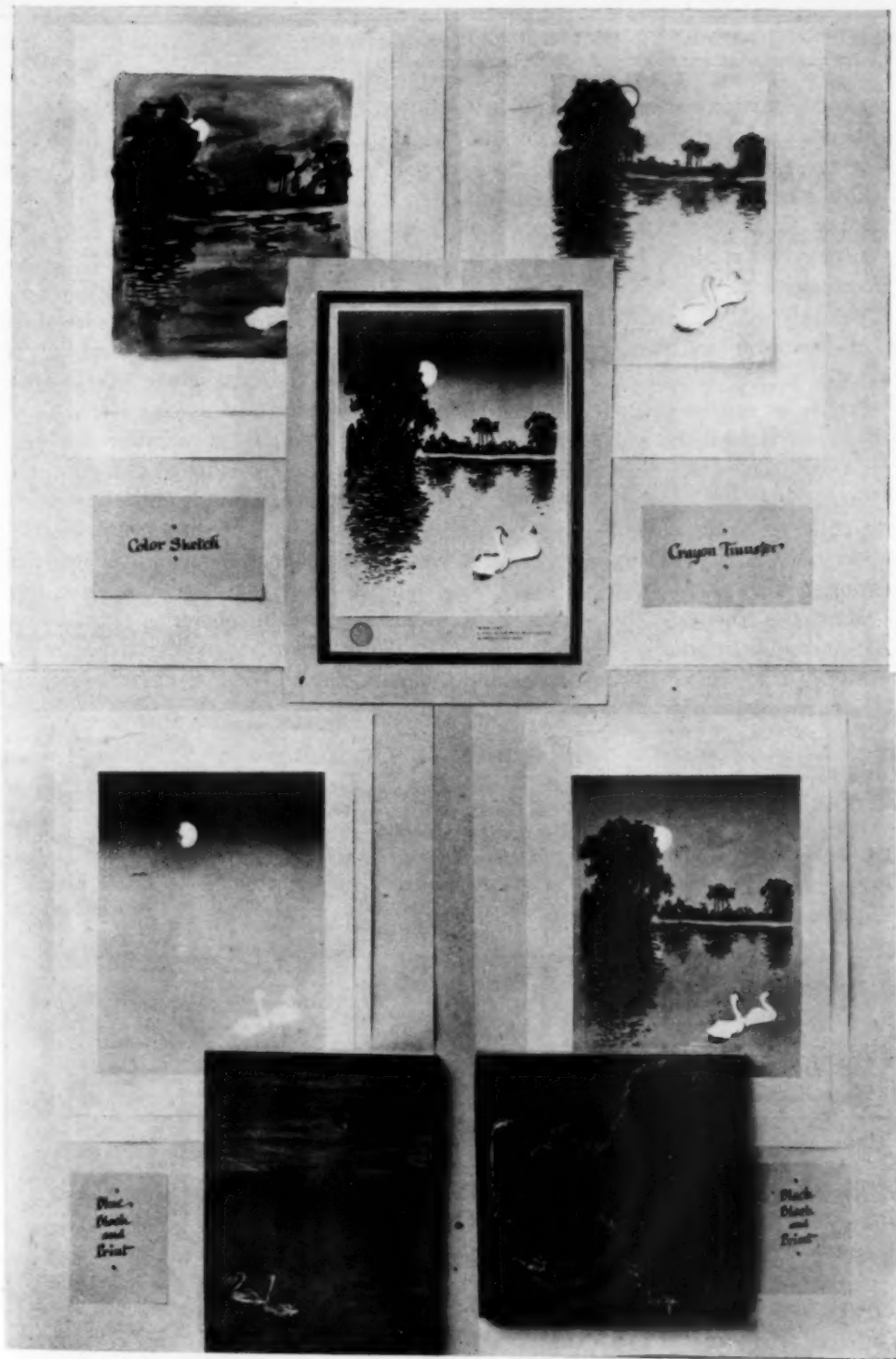


PLATE II. Wood block frontispiece in the June number of "Said and Done" showing a color sketch, crayon transfer, completed print blocks, and successful printings.

for men and women not only equipped with an appreciation but for a productive technical training and whereas the old world offers opportunities for obtaining such vocational training,—our venturesome students—our future editors, artists, and printers have created their own school, the student publication—and builded better than they knew.

As far as can be judged from exhibitions, reports and the papers themselves of many colleges, normal and high schools throughout the United States, no effort is being made to utilize this great self activity to any definite educational end.

Here lies the great opportunity of Art and modern education. An opportunity to advance public taste and efficient workmanship in all the graphic

arts. An opportunity to open up ways of more completely enjoying life on the part of the general public and further to enable some to create according to the logical standards of utility and beauty as applied to printing.

The following analysis of the school publication shows the opportunities which it offers not only as a most potent factor for vitalizing some of the academic subjects but as one of the most efficient examples of vocational education. It is highly efficient as a vocational subject because it is entirely elective and a list of former editors, etc., of most amateur publications exhibit a startling number who make a life work of the start received in school.

The secret of a successful paper lies beyond the editorial, business, and publication departments. Any magazine

## THE SCHOOL PUBLICATION

	ROUTINE	TECHNICAL TRAINING	VOCATIONAL AIM	
<i>Editorial Dept.</i>	Stories	Correcting proof	Newspaper reporter	English Dept.
	News	Making dummy	Magazine writer	
	Preparation of copy	Typewriting	Stenography	Typewriting Dept.
<i>Art Dept.</i>	Covers	Drawing for reproduction	Designer	
	Decorations	Engraving processes	Illustrator	Dept. of Drawing and Design.
	Illustrations	Lettering	Artist	
	Arrangement	Printing Methods		
	Wood block prints	Design—Color		
<i>Business Dept.</i>	Advertisements	Salesmanship	Salesman	
	Circulation	Advertising	Advertising man	Commercial Dept.
	Collections	Business Methods	Bookkeeper	
<i>Printing Dept.</i>	Composition	Composition	Printer	
	Presswork	Presswork		School Print Shop
	Binding	Binding		
	Wood Block Printing	Color Mixing		
		Design		
		Engraving		



PLATE III. Wood block illustration in three colors showing preliminary studies from model, with sketches, blocks, and successful prints, also headings and tailpieces in black-and-white for sine etchings. The work of the freshman classes.

is only as good as it looks. Here lies the opportunity of the art teacher—an opportunity to make a small school with a print shop much more efficient in a direct cultural and vocational way than many of the average art schools.

To the drawing course that lacks vitality the school publication offers a real incentive.

An opportunity merely, to reinforce the fundamental fact that the training of the eye, the hand and the brain are basic factors of good living; the eye that we may know the beautiful about us—the hand that we may obtain it—the thinking mind that in the three together we might know the goodness of Life and the Truth of Happiness.

A careful investigation will show that no other new development of school work promises more practical good to industry, society, the school and the pupil than does the art and science of printing. It will further show that no factor touches the life of the school, the home, the office, the shop, or society at large more directly than printing.

Compared with other forms of manual work, printing overshadows in usefulness all others. The principles of spelling, capitalization, punctuation, division of words, indention, paragraphing, use of diphthongs, digraphs, initial letters, etc., are put into practical use. The proper uses of capitals, small capitals, italics, the different arrangements for straight reading matter, advertising, invitations, programmes, etc., are taught in a way that appeals to intelligence and art alike.

Printing in many ways furnishes the practical application for knowledge gained in a study of grammar and rhetoric. The pupils' spelling is greatly helped in learning to set up words in type. The dictionary is referred to for correct spelling, division, and definition of words more often perhaps in printing than in the study of any other school subject. The practical application of arranging type in composition and making proof from a mental picture leads to increased knowledge and more complete expression.

JOHN A. WEBSTER,  
*In The School Print Shop.*





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## A Real School Paper

By Madge Anderson

*The West Division High School, Milwaukee, Wis.*

This is what the Editors of the *Comet* had to say about their art instructor in last May's number:

"To Miss Anderson the *Comet* owes its reputation as the best illustrated high school paper in the country. She has helped us since the beginning of the *Comet* with pictures and headings, cartoons and covers. But more than this, we owe to her the *Comet's* high ideals and aspirations; she has been the inspiration for our pictures and for many of our poems and stories. She not only helps us with advice and suggestions, but she allows us to use her room as a general office for the staff from editor-in-chief to the humblest assistant. Her influence in the first three years of its existence has been a great aid in making the *Comet* so rapidly take its place among the best high school papers published."

Needless to say, it is inserted here without asking Miss Anderson's approval. *The Editor.*



Madge Anderson

A PUBLICATION which is, in any sense, a live school paper, must aim to be something more than an outlet for a certain kind of artistic energy or than an exhibition of pupils' work. It should be an expression of all activities of the school life; it should have the support of the entire student body; it should be a means of interesting the parents and the community in the work of the children; and it should be an influence for good upon the boys and girls. Unless it is, with some degree of success, aiming at all these results, even though it be written and illustrated by the pupils and printed with their own press, it is no more a real school paper than it would be if some strange publishing firm were issuing it within the walls of the building in a rented room.

That this problem of making the pub-

lication a vital part of the school life confronts the management of every school paper which is aiming at something beyond a narrow usefulness, is shown by the attempts the best papers make to interest all classes of pupils through the means of departments devoted to athletics, debating, and other activities, and through the means of special numbers, with which they angle for the support of certain classes difficult to win. Sometimes the actual management of a number is offered to those whose services are desired, as in the case of the Girls' Number, which marked an epoch in the growth of The *Comet*, because, though the girls had never before been interested, when once they had discovered the fascinations of publishing, they were no longer to be denied their share of the editorial honors.

These methods are steps in the right direction, but universal interest is to be gained only by a radical change in the usual manner of appointing the staff. If we want to interest people in a project, we must give them some-

thing to do for it; and about the only thing that everyone can do, if he will, is to cast a ballot. We tried this experiment in the management of the *Comet*,

the school was plunged into a sea of political activity; printed tickets were distributed; the morning-exercise time was devoted to campaign speeches,



PLATE A. (A) Three covers of *The Comet*. The first in one color and black; the second in two colors; the third in two colors and black. (B) Four drawings for illustrations by the line plate process from *The Comet*.

when in spite of the precedent of appointing an editor-in-chief for his ability or for the work he had done, we gave the choice to the vote of the entire student body, or rather to the subscribers, which in the case of the *Comet*, now means the same thing. Immediately

boyish laudations of the abilities and character of the various candidates; the walls were placarded with blazing posters, "Smith will give you a bigger better, and a brighter *Comet*." "Vote for Allen and your money's worth!" and other appealing sentiments. But

when from the confusion of political dissension, appeared triumphant the successful candidate, a new condition arose; and we found that at last, everyone was talking about the *Comet*.

will not elect. But they will not choose an editor who cannot write at all. At West Division High School, we have found that we can always depend on the whole school to select the right man for



PLATE II.

But will the most popular pupil make the most desirable editor? Will the school elect the student who is the best writer, who most deserves the honor? The type of editor portrayed in juvenile literature, the genius who writes the whole paper in a fine fever of literary frenzy, in the small hours of the night before it goes to press, they certainly

the place better, perhaps, than we ourselves. In our experience, the election of a new editor brought a new type of editor, the executive, the leader, in whom whatever deficiencies there might be in his literary style, were more than balanced by the fact that over half of the students were solidly back of him and the other less than half were ready

to give him a trial and to watch his progress. And if a school paper is to assume proportions that will represent the interests of the entire student body, it needs a new kind of editor. The old system of having an editor, an art editor, and a business manager, of equal importance, will not do for so large and complicated an organization. There must be one policy to keep these departments in harmony and the reins should be in the hands of one person. There is really no more reason why the editor-in-chief should be the best writer on the staff than there is why he should be the best artist.

Even the interest of the entire school in the management of the paper will not make it an influence unless it is read by all the pupils, and therefore it must be sold to them at a price everyone can pay. But the publication of a paper large enough to represent the activities of a lively school and well enough illustrated to command respect, costs a great deal more money than even a high subscription price will provide. Of the three thousand, seven hundred dollars which the publication of the *Comet* cost last year, only six hundred twenty dollars came from the payment of subscriptions. So we find that in our real school paper, that the advertising department must assume proportions commensurate with the usefulness of the magazine.

In every community there are a certain number of merchants who consider it good policy to lay aside a sum of money for such charitable purposes as advertising in church books, programs and school papers; but their donation is not sufficient; nor will their good-

nature endure, if year after year, they are asked to finance the cause of education, to which they have already contributed their share in the form of a school tax. The real school paper is in a position to offer them an adequate return for their money, a chance to place their advertisement in a publication that goes into the most substantial homes of the neighborhood, in a paper read not only by all the boys and girls but by their parents, for if the parents do not read it, the children will read it to them. When the *Comet* advertising solicitors receive the answer "We can't afford to give money to school papers," they say "But the *Comet* is different from other school papers; you can't afford *not* to advertise in the *Comet*. This is a straight business proposition with no charity about it." Two hundred eighty-two merchants saw it that way.

Almost every school magazine makes a concession to the fact that the advertisers are the authors of its being, by placing some literary material among the advertisements. But oh, how they hate to do it; it is such poor arrangement! Yet Art is perfect fitness to purpose, and surely one of the purposes of a school paper is to bring the citizens into the school life. Then what is the poor arrangement about giving some of the artistic work to the advertising section? If the citizens are to be interested in the school activities, a good way to win them is by giving them a chance to help the school paper and by making their contribution an actual part of it. People who advertise in a paper will look through the advertisements; if we can catch their eye with

something, they will read; and if they are interested, they are ours. Such departments as "Civic Notes" and "Current Events" and such articles as "The Makers of Milwaukee," and "The Industries of Milwaukee," designed to interest the citizens in the school magazine, certainly are not un-

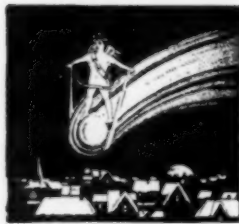
when we consider what respectful consideration is the divine right of the editor who has been chosen by his fellows for the highest honor they can bestow. One boyish sentence from that influential pen, can set the ideals of a hundred souls to soaring. Here is a force worth any amount of literary style employed

## A MILWAUKEE ADVERTISING MEDIUM



TREASURED IN WEST SIDE HOMES

FOR MILWAUKEE ADVERTISING NEEDS



About  
a growing  
civic institution



"SPEED" No. 3



The "Dixie" IV

If you are naturally  
curious to know  
what's what in their  
come and see our  
display.

HOSCH BROS. CO.  
92 WISCONSIN STREET

Our Ads May Have the Very Suggestion You Need



PLATE III. 13  
**PATRONIZE YOUR  
ADVERTISERS.**

PLATE III. Clippings from the advertising section of *The Comet*. The advertising department of a school paper must assume proportions commensurate with the circulation. The school paper gives point to many an otherwise abstract lesson. We find that if the school paper is to make a wide appeal the figure will have to take the place of abstract themes in almost all of its decorative features. Many an illustrator would be thankful to have had in youth such practical experience as the school paper affords. Boys seem to be born advertisers. Here are some of their phrases: If he advertises in the *Comet* he is good. If he is good he advertises in the *Comet*. I see you are alive; your advertisement is in the *Comet*. Civic spirit is with us; efficient business men are with us. Be sure he is in the *Comet*; then patronize him.

healthful literary food for the boys and girls of the city.

Of course mere interest in the organization of the staff, will not make the paper a vital influence, unless the readers respect its opinions. We will realize the tremendous power for good that popular election can place in our hands,

by the traditional editor, the literary genius, who too often is found apart from his fellows, and whose scathing invective or unreal idealism is usually quite beyond the comprehension of those whom it might benefit.

As personal influence is felt only within the school, if the paper is to appeal



to the community at large and to retain the interest of the alumni, we must be sure that it prints matter of a high standard, a little ahead of the growing taste of the pupils. One way to insure excellence is to publish the work of the classes in drawing, and English. But as the fact that the class lesson is the medium through which some one principle is learned, causes the work to show an evident reaching for that point, there is danger that too much reproduction of class exercises in the magazine will set an example for the most evident fault of the artistic and literary work in the majority of school publications, a straining after effect, artificial and insincere, because it emphasizes a means rather than an end. It is no reflection on our teaching methods to admit that the best creative work is not the result of the process of learning; one might as well expect to breathe in and out at the same time as to hope for such a result. The drawing and the English classes need the school paper as an incentive for good work and as a means of giving a point to an otherwise abstract lesson; and the teachers can help the paper by occasionally presenting a lesson which is planned for its needs; but, obviously, there would be little value to the class in providing the entire contents of the paper, which must be of a sameness. The magazine can better exhibit the work of the school by showing what the pupils are able to do when they undertake a practical problem outside of the class-room, a real test of whether or not the teaching has been sound.

But if the work is not done in the classes, how is excellence to be maintained? How may we be sure that the

influence we have gained will be used in the right direction? Careless work published in the school paper will rapidly undermine all the foundations the teachers have built for Good Design and careful use of English. The practice of having a "critic" teacher read the copy before it goes to the press for the purpose of eliminating undesirable ideas and errors in English, may prevent poor work from being published; but it does not better the work, because the criticism is given too late to be at all constructive. If the teacher's influence is to be effective it must be felt in the actual doing of the work, in the explanation of why contributions should or should not be accepted, in advice rather than in criticism. The problem of supervising the contents effectively without destroying the life of the publication through too much faculty-stirring of the editorial broth, in the case of the real school paper, solves itself, for where there are so many ambitious workers, each one is anxious to maintain his position against all rivals and he is so desirous of improving the quality of his work, that of his own accord he will ask for help and advice. Last year only seventy pupils attained the distinction of positions on the *Comet* staff, but two hundred seventy-five were accomplishing successful work of some kind and acting as a stimulus to the leaders fearful of losing their advantage.

But is giving the management of the paper to the representatives of the majority of the students not taking it away from the very pupils to whom it has the most to offer in the way of training, the talented pupils through

whom we can reach our greatest efficiency? Can we, whose business it is to bring beauty and the ability to appreciate it into the lives of the next generation, afford, even at the call of the greatest benefit to the greatest number, to keep this means of education from the hands of those who will be the lantern-bearers in the onward march of public taste? We could not, if such were to be the result of popularizing the management of the paper. But fortunately the esteem in which the successful contributors to a real school paper are held, provides a greater incentive for the best pupils to show their ability.

And here they find the opportunity they need, a real paper with money sufficient to print all the good work that they can do, a real audience of the ordinary, every-day sort of people that they will have to please when they have grown up to be poets and artists. How many illustrators of the present day do you think would not be thankful, if they had preceded their work by practical experience in drawing for reproduction? How many poets would have flowered earlier, if they had learned in school to polish their verses and to use a rhyming dictionary? How many business men would today use different methods, if they had begun their com-

mercial experience under the guidance of a teacher with ideals, or could have looked at a three-color reproduction of a decorated copy of Tennyson's "Oh Young Mariner," and have said to themselves, "Another fellow had the ability to make that picture, but the money that I earned gave a copy of it to every boy and girl in the school?"

The advantage of their natural ability will make the talented pupils soon surpass the others, when once they have learned to work as hard; and no other school activity furnishes such opportunity for hitching the artistic temperament to the plow of education as the chance that the school paper offers. I could tell you tales of pictures redrawn a dozen times; of poems rejected and submitted with success after a whole year's brooding and correction; of a humorous poem that was rewritten five times, because, paradoxical as it may seem, only after the fifth rewriting, did it possess spontaneity. It is through such heroism as this that Genius grows. To say that Genius can not be taught, is only to admit that the schools have never had anything to offer it. That blot upon the record of education is yet to be erased. Perhaps the new idea of making school publishing vital may be the means.



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## An Elementary School Print Shop

By Mrs. Mary E. McKinnon

*Principal of the Elliott School, Lincoln, Neb.*

The Elliott School comprises all the grades below the high school, including the kindergarten. It has extensive school gardens. Its publication, the *Elliott Echo* is a little magazine,  $5\frac{3}{4} \times 7\frac{1}{2}$  inches, made entirely by the children. Even kindergarten children contribute text and illustrations. Some of the illustrations are from wood blocks cut by one of the grammar grade boys. Others are line plates from primary pupils' drawings, and hand colored. The first number contained this news item: "The school had a paper sale last month for the purpose of raising money to make a payment on the printing press. Nearly eighteen tons were collected, netting us \$60.50. The Eighth B, with the help of the Third A, won the honors for bringing in the largest amount." Where there's a will there's always a way. Here follows the modest statement by the Principal.

*The Editor.*

OUR print shop was not installed primarily, with a view of making printers of the boys, but because we believed that in many ways it permits the practical application for the knowledge gained in the study of grammar, composition, spelling, and art, and, what is perhaps more important, furnishes another means of enlarging the interests and directing the energies of the pupils.

Our equipment consists of a rebuilt 8 x 12 foot power Chandler press, fourteen cases of type of several varieties, imposing stone, four galleys, six composing sticks, several ornamental initials and borders, font furniture, and other necessities. The outfit cost us about two hundred fifty dollars, which we raised by school entertainments.

Owing to our limited shop room, the working force consists of but four boys from each of the seventh and eighth grades, each group having a foreman from their number who is responsible for the care of the equipment and who sees that instructions are carried out.

The time devoted to the print shop is ninety minutes per week, the period

that would otherwise be given to the regular manual training course, and what extra time the boys wish to give after school and on Saturdays.

The introduction of printing in our public schools being an individual building project, the Board of Education did not feel warranted in furnishing us a teacher, so the boys have had no instruction in the mechanics of printing, other than what I have been able to give from a very meager knowledge of the subject, and that of the theoretical side only. However, the boys have been very enterprising in getting information from books, printers and jobbing shops.

We have no regular course, but the following indicates the lines of work pursued during the year we have had the press: The printing of our twenty-four page school magazine, programs, poems for memorizing, outlines, supplementary work for primary grades, sentiment pages for decoration in our art department, a twelve-page Christmas calendar, and deposit slips, checks, receipts and notes for use in our school

# XI

Where are you going?  
I am going home  
Jack will go with you

# XII

Have you any milk?  
Frank wants some.  
He is ill  
Do not give him too  
much

# XIII

Let us play  
I am at home  
I will make bread  
Here is a can full

## 8th Grade Book List.

Bacon--Master Skylark.  
Blackmore--Lorna Doone.  
Bulwer-Lytton--Last Days of Pompeii.  
Cervantes--Don Quixote. Revised by  
Judge Perry.  
Chapin--Story of the Pilgrimage.  
Chen--Story of the Pilgrimage.  
Copper--Last of the Mohicans.  
Custer--Bells and Saddles.  
Dehane--David Copperfield; or Tale  
of Two Cities.  
Gordon--Mac From Glasgow.  
Hale--Man Without a Country.  
Keller--Story of My Life.  
Kipling--Jungle Book.  
Kipling--Captains Courageous.  
Lamb--Tales From Shakespeare.  
Lamb--Fables--Unlabeled.  
Lighthouse--Old The Garden.  
Montgomery--Anne of Green Gables.  
Nichols--Boy's Life of Abraham Lincoln.  
Olivant--Red, Son of Satan.  
Ragaine--Barnett, the Hero of the  
Anglo-Saxons.  
Till--Making of an American.  
Trotter--Talesman.  
Waggon--The Grange.  
Waggon--Release of Stonybrook Farm.

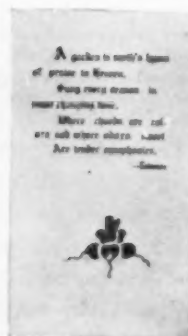


PLATE I.

bank. In all this the possibilities for design and illustration are recognized and pupils are encouraged in the making of wood cuts and etchings from which prints are made.

In conclusion it may be of interest

to add that the boys are recognizing the commercial value of "work well done," from the fact that they have earned sixty-five dollars this year in job work, most of which was accomplished out of school hours.

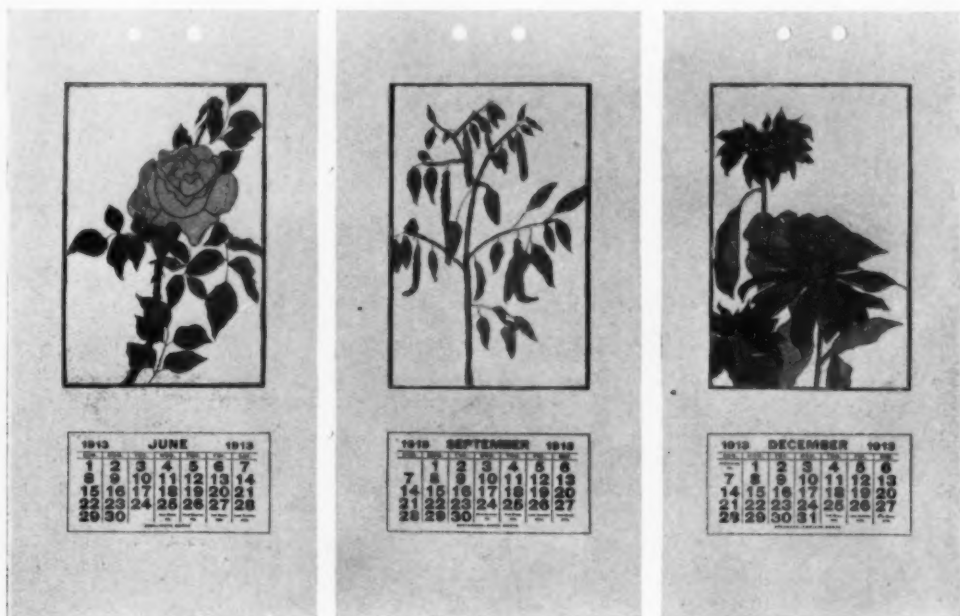


PLATE II. These three leaves are from a School Calendar designed and made by elementary school children. The designs were selected by competition from drawings by eighth grade pupils throughout the city. Each school selected one month of the year, every pupil submitting a drawing appropriate to the month. From the successful drawing line plates were made by a local firm. The calendar blocks were not designed by the children. The leaves were printed at the Elliot School print shop by an eighth grade boy, distributed among the grammar schools of the city, colored by hand by the pupils, assembled, tied, and thus made ready for use.

The plate on the opposite page gives a hint of the variety of good work done by these children. At the top are shown two sheets of material for school use. Then follow a back-cover design from one edition of the *Elliott Echo* a front-cover design, and invitation to an At Home, the cover and last page of a little triptych celebrating Garden Day, and an illuminated quotation. These last three are examples of hand coloring, in the originals, admirably managed, in clear soft, harmonious colors.

THROUGHOUT THE YEAR, WHY NOT KEEP SWEET?  
NO FROWN EVER MADE A HEART GLAD; NO COM-  
PLAINT EVER MADE A DARK DAY BRIGHT.

George L. Perrin.



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## Printing in the Public Schools

SOME OF ITS EDUCATIONAL POSSIBILITIES,  
ASIDE FROM THE TRAINING FOR A VOCATION

By William B. Kamprath

*Principal of the School of Printing, Buffalo, N. Y.*



Wm. B. Kamprath

WE are all familiar with the old saying that "the printing office is the poor man's university," and some one has reminded us that "one cannot be a compositor for a quarter of a century without insensibly acquiring an education and a store of knowledge far excelling the ordinary."

Schools maintaining courses in printing are finding that the subject has many features commending it for educational purposes. The printing press can readily be made a factor in education because of a very natural relationship between it and almost all subjects of the school curriculum.

There is no other line of activity that is so peculiarly rich in its associations as printing. It "underlies all learning." Its influence will function in all branches of academic training—language, reading, spelling, drawing, arithmetic, history, geography, science, etc. Shop activities in a printing school soon invade and transform these departments, and vivify and vitalize them by substituting bookishness with reality. The shop becomes the dynamic force from which emanate the invigorating

currents that give life to every subject in the curriculum. It also becomes the magnetic pole that attracts all subjects unto itself, and holds them in unified relation to one another and to itself.

Successful work in a printing course depends upon the mastery of certain academic subjects, and from the very outset pupils recognize the need of these studies. They may never before have thought them worth while; but they see their utility, and they begin to fathom the old adage, "Knowledge is power," soon after they take up the study of printing.

They discover that the subject necessitates above all things else a thorough and intimate knowledge of language. In the setting of bold, cold type there is no way of disguising ignorance. Every improper punctuation mark, every misplaced capital, every misspelled word, every poorly constructed sentence is a "Daniel come to judgment" when once in print. Nothing can impress boys so strongly with the necessity of care in English expression as such pages of cold type, bearing compositions which are the work of their own heads and hands; and our experience has been that pupils can develop wonderful powers of expression in their composition work, that they can write more coherently, more accurately, and in every way

better than many pupils of greater talent, who pursue the regular grammar school course.

Bacon wrote, "Reading maketh a full man." Printing unconsciously maketh a reader. The very nature of the work will develop in boys a greater skill in reading as well as a love for books. Books appeal to printer-boys; they are the creations of printers. They are the realities of their own efforts. What workman is not appealed to by the creations of his own hands?

The practical usefulness of the printer's type case as a means of liberal training is most fully realized in a consideration of the influence it bears on the teaching of spelling. With this movable alphabet our youthful printers learn the association of letters in words in a manner productive of positive results. The brain centers of sight and touch working in conjunction as they do in typesetting make possible very effective spelling instruction.

The art element in printing is as ever-present as the language element. Printing is called the "Art preservative of all arts." No matter what the work in hand is,—be it the composition of letterhead or business card, an advertisement or a page of straight matter,—the principles of drawing are always a paramount issue. Order, unity, balance, proportion, harmony—these are always of prime consideration.

On first thought, it may seem that there is no particular relationship between the subject in question and mathematics. On closer investigation, however, it is found that typography is an exact science and that its very foundation stone is mathematics. A study of

the American Point System is in itself a training of no mean proportions in elementary mathematics. But aside from the mathematical thinking involved in typography, there are infinite kinds of practical work in arithmetic that may be correlated with printing.

Most people think of a "Printer" as an ink-smudged pressman or a compositor who sticks type for a book or a daily newspaper; but, used in its broad sense, the term "Printer" means much, and brings to mind the names of men like Gutenberg, Caxton and Franklin. The craft presents many interesting bits of history. The Chinese and their wood-block printing, the Egyptians and their carvings on stone, the Babylonians and their cuneiform brick libraries, the Romans, the Medieval Monks, Gutenberg, Caxton, Franklin, Greeley, the Curtis Publishing Company—these represent the whole gamut of the world's history. Here is an opportunity to relate a subject closely to the experiences of the boys.

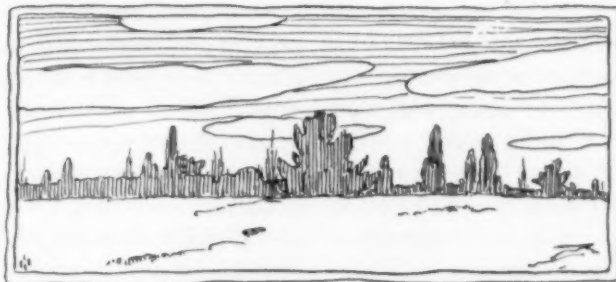
Even science may be brought under the vitalizing influence of the shop. It need no longer be studied with spool and string pulleys and yardstick levers, but it can center itself around the mechanical parts of the various presses, stitchers, cutters, motors and belts comprising the printing equipment.

In a school print shop, a co-operative spirit is ever prevalent. The work is socializing in its influence. The selfish spirit of a manual training shop where each boy makes his own necktie racks and skees is supplanted by the goodwill-to-all spirit of the print shop where each boy who sets a good job and puts

it to press finds enjoyment in distributing the fruits of his labors to his fellow classmates and friends.

Thus the story goes. When we consider the wonderful possibilities of printing as a subject for school work; when we apprehend the interesting and vital correlations with other departments and activities of school life, that can be discovered and developed; when we behold the extended panorama of cultural

subjects glorified by their associations with the art which "underlies all learning"; and when we remember that schoolmen from time immemorial have been cudgelling their brains for new school arts which might interest and profit children;—then we wonder that this "tool of instruction" did not long ago force itself upon the minds of educators and win for itself a place in our halls of learning.



#### TWELVE WINTER BEAUTIES WORTH WATCHING FOR.

1. The morning when at sunrise the whole landscape is in frosted silver.
2. The day when the big white snow flakes float slowly downward through the perfectly calm telephonic air.
3. The night when a full moon pours its glory over a pure white world.
4. The morning after a calm fall of damp snow.
5. The day when a blizzard is raging and the snow "seems nowhere to alight."
6. The sparkling night in a deep wood after a long storm of sleet.
7. The rosy-golden light on a snow-covered landscape at sunset.
8. The earth-shadow in the east at sunset, with the transparent moon-disk floating above a "snow-choked wood."
9. The violet and blue shadows on frozen snow under old trees on a hill-side.
10. The deep, rich, glowing reds, browns, yellows, and greens, of the wet shrubbery when rain is falling upon a snow-covered earth.
11. The moving picture in a shallow stream seen through new thin "black" ice.
12. The wonder-world beneath the ice cap of a woodland brook.

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# Progressive Drawing for Little Children

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ARTICLE II A<sup>1</sup>

By Elizabeth Erwin Miller

*School of Education, University of Chicago*



Elizabeth E. Miller

IN the previous article a series of systematically planned steps was described, by which children learned to draw a given subject, for example a bird, by as definite a method of procedure as that used in teaching a vocabulary in language or a process in arithmetic.

This present article deals with the presentation and development of a group of related topics such as would form the material for a finished piece of work in drawing as related to some other subject in the school course.

Such a completed unit of work is of great value in that it organizes the experiences and interests of the child around a given center,—it brings forth his best effort to obtain a definite result which can be kept in permanent form, and supplies an interest which increases with each day's new discoveries and developments of the subject under consideration.

The third grade children in the Elementary school at the University of Chicago make a special study of the Vikings as a topic in the history. While this subject is being studied it takes the foremost place in their interests. There-

fore, the Viking Book, made by the children in this connection, will be taken as an example of a completed unit of work. It will be apparent that this unit of work involves not only the drawing—but such subjects as composition, geography, literature, reading, writing, and spelling are at this time also closely integrated with the history.

From the standpoint of the art, the making of this book involves the three phases into which art work naturally divides itself—the representation, the design, and the constructive work.

Representation includes the free illustrative sketching for the books, and also the building up of the necessary graphic vocabulary which reinforces and enriches the free drawing.

Design directly influences the assembling of all the material into the book form; the decorating of the covers; the problem of good spacing,—in the writing on the page, and the mounting of illustrations; also decorations for the written page, as tail pieces or rhythmic borders.

The actual making of the book covers, and putting all the material into book form, is the type of constructive work involved.

In the history the old Norse Vikings are taken as typical of an exploring and seafaring people. Special emphasis is

<sup>1</sup> The concluding portion of this article will appear next month.

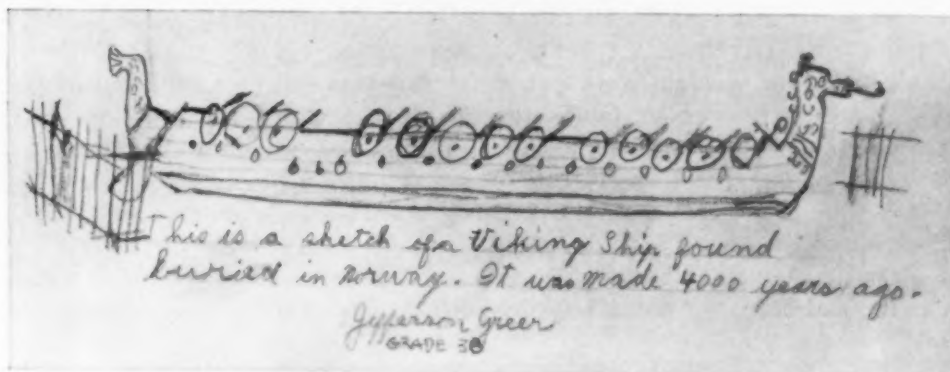


PLATE I. (1) A sketch of a Viking ship. By a third grade pupil at the Field Columbian Museum, Chicago.

given to such topics as the Viking homes, the boats, customs in war, feasts, dress, weapons, life upon the sea. The geography deals with the character of the country,—fjords, mountains, glaciers,—and also with the life and occupations of the Norwegian people of today, the main object being to give good mental pictures which will form a background for interpreting the life of the old Vikings.

This subject of Norse people is introduced through a study of the Viking ship. The children have previously worked out the development of transportation on water and have made drawings which show the different stages, as—log, raft, dugout, rowboat, canoe, sailboat.

The class is taken to the Field Museum where they see the great Viking ship which actually crossed the ocean. They make a quick sketch of it, guided by a few definite questions from the teacher. The children know the general lines upon which any boat is constructed, for boat shapes have been constantly used since the first grade, and have been studied as definitely as were the bird shapes described in the

previous article. In this way the characteristic lines of a boat have become a part of the graphic vocabulary. In the third grade children are able to add to and elaborate this general form, with the particular characteristics necessary to represent a boat of striking individual character,—thus they have a good basis for the drawing of a Viking ship. Fig. 1 shows the first sketch of the ship at the Museum.



PLATE II. (2) The original was colored to correspond as closely as possible with the colors which the Vikings used.



From these sketches, together with many pictures, and a small model of a Viking boat, the children work out a good composite drawing on the board. In doing this, a drawing is started by one child, and every other child contributes what he can and thus has a part in the completed result. At this stage, the drawing is criticised by the class as a whole, and corrected accordingly by

demand that they be shown how to draw a better dragon head.

This is taught by a different method from that used with the ship. The principal lines in a dragon head are dictated to the children, the teacher drawing them on the board first, to show the result as a whole, then dictating a line at a time as the children draw on paper. Fig. 3 shows a simple way of fitting the



PLATE III. (3) A simple way of getting the dragon prow approximately right. (4) and (5) Original designs for dragon prows. By third grade children. One in side view and one in front view by different children.

individuals. After this drawing has been made satisfactory, then each child draws one for himself, first at the board, then on paper.

At this same time in the history, the class is learning how the boats were made, the colors which the Vikings used, and other details. Then each child makes a good drawing of a ship and colors it (Fig. 2).

Very little attention is paid at first to the dragon head as the prow, but as soon as the children can draw the ship with considerable ease, there comes a

dragon head into a rectangle. This gives the children a diagrammatic scheme for drawing the head in good proportions. Fig. 4 shows the finished head after it has been cut out and mounted. The front view of a dragon's head is worked out by the same method. The result is seen in Fig. 5. Through this mode of procedure every child gets a good dragon head. But the question arises here,—After having learned the form in this way, is the child able to draw the dragon head without the rectangle, and to adapt it to his needs?

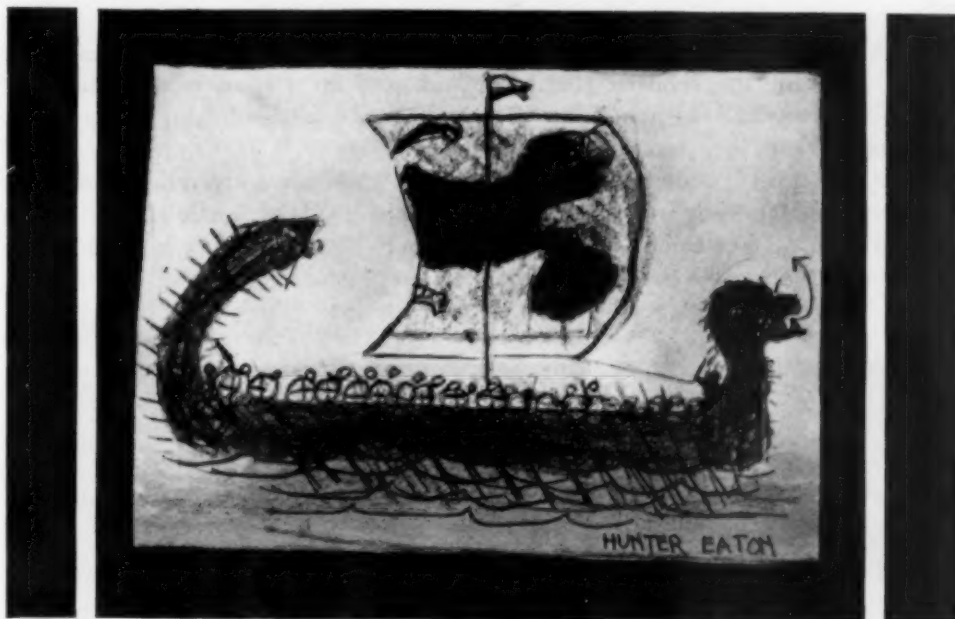


PLATE IV. (6) The drawing of a Viking ship after the children have practised making dragon prows. (7) and (8) Viking ships in front view.

The answer is shown in the results. For the first few times a dragon head is drawn, most of the children continue to use the rectangle as an aid to the drawing. Then they gradually, and of their own accord, omit the rectangle, and draw dragon heads freely with just as good results. Fig. 6 shows the drawing of a ship after the practice on the heads. The rectangle was not used

These will be seen in Figs. 9 and 10. The mounting of these so that they look well on a page is given as much importance as the making of the drawings.

The class use as reading, along with this history, Miss Jennie Hall's "Viking Tales." This is a source from which the children, themselves, can get definite information. They learn from stories

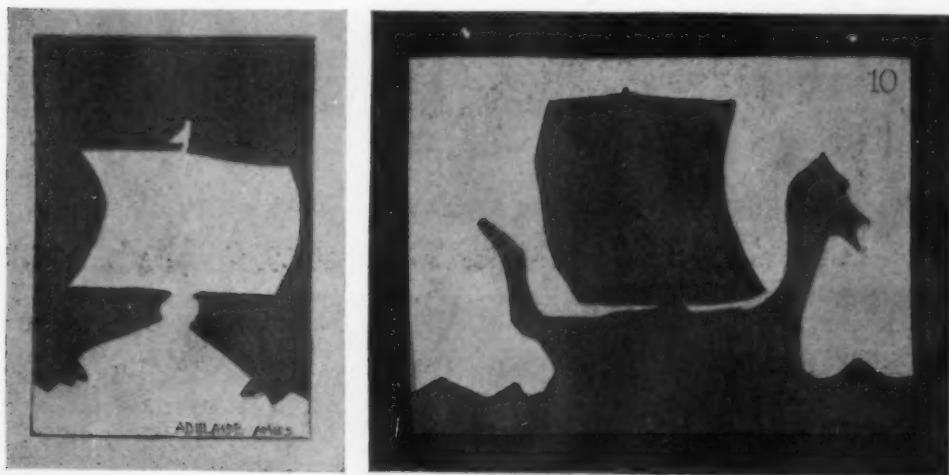


PLATE V. Viking ships cut from paper by the youngest children.

here. In every case, it is true, that the heads differ, and do not conform to the shape given at first, yet the characteristic lines are retained. The front view of the ship is worked out, using the same method that was used with the side view. The fact that the child has the ability to draw either front or side view, gives him great freedom in his illustrative work for the Viking Book. Figs. 7 and 8 show results of the front view.

The next step is the freehand cutting of a ship—both front and side views.

in this book how the Vikings made their weapons. In the composition periods they write original stories in which they imagine that they are the sons of Vikings, and they tell how they made their ships and weapons. As they know how to draw a ship, illustrations for that part of the story are easily made. But, as yet, the children have no very clear concepts of the Viking weapons and armor. They feel the need of definite information here through the drawing, and ask to be shown how to draw them.



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# The Greatest Puritan on Earth

A STUDY OF A MASTERPIECE BY ST. GAUDENS  
WITH A SKETCH OF THE LIFE OF THE SCULPTOR

By Elsie May Smith

*Evanston, Illinois*



Elsie May Smith

A GREAT statue expresses as much truth and beauty as a great picture. Such a statue is that of Deacon Chapin, often called "The Puritan," at Springfield, Mass. It expresses the character of a Puritan so accurately that it well deserves the latter name. Deacon Chapin, as we see him represented here, stands for, and portrays with striking truth, the character of the earlier New England Puritan "in all his aggressive and unbending strength, soldier, theologian, statesman. There is nothing winning or conciliating in his air. He has come to conquer the wilderness." We see him here as an unflinching, brave man, enterprising and stern, but hardly lovable or winsome. He looks like a triumphant figure, one that we could trust to protect us from harm, and to clear the forest that we might live in comfort, but hardly the man we would choose as a congenial companion! We could not doubt his honesty or integrity, nor could we count upon his sweet charitableness or his willingness to overlook a fault. He

might prove a loyal friend but we fear that he would be a very stern, exacting, and unrelenting one. We could respect and admire him, but we might find it difficult to love him. Such was the character of the early Puritan, and such is the character of Deacon Chapin. A more truthful and all-sufficient delineation of a character through the medium of stone or bronze it would be difficult to conceive. Never has the Puritan received more just and accurate estimate in the realm of art.

He carries his Bible next his heart in one hand and a stout cudgel of oak in the other. In his bearing and the expression of his face, St. Gaudens has suggested with the unerring facility of genius, the traits of which we have been speaking. Those thin, closely compressed lips, that square jaw, and determined chin, all bear evidence to his unbending character. The unconcerned attitude of unconscious sternness and repelling forces that pushes ahead with little or no thought for the comfort or convenience of others is written in every line of this figure. We can almost see in the majestic sweep of this unswerving Puritan the advancing tread of some conquering Victory carrying everything before it!

## THE PURITAN

BY AUGUSTUS ST. GAUDENS

### *Suggestive Questions*

What does this picture represent?

Where is the original statue?

Whom does it represent?

What other name is applied to it? Why?

What were the chief traits of the Puritan character?

Are these traits well represented in this figure?

What good traits of character are revealed? What unattractive traits?

Would you call this a winning or lovable character? Why?

Would you call it a brave or enterprising character? Why?

Is it suggestive of an unbending disposition? Why?

Would you think this man was honorable and just in his dealings? Why?

Would you think he was charitable! Why? Successful in his undertakings? Why?

What does he hold in his right hand? In his left?

Describe his features. What traits of character do you think they express?

Describe his clothing. Do you think it is appropriate to his character and the time in which he lived?

Do you think the artist has been successful in making us conscious of the traits he wished to express?

Is his delineation accurate and just?

Do you think he was in sympathy with the Puritan character? Why?

Do you think he admired it? Why?

Would you call this great art? Why?

Do you like this statue? In what sense do you like it? Is it beautiful?

Does it make the character of the Puritan more apparent to you?

Does it make it easier to understand and appreciate at its true value?

Could you love a Puritan judging from this portrayal?

Could you admire and respect one? Why?





THE PURITAN—ST. GAUDENS.

*From a negative. Copyrighted, 1910, by the Emery School-Art Co., Boston.*

BRIEF SKETCH OF THE ARTIST'S  
LIFE

AUGUSTUS SAINT - GAUDENS, who has been called "the most complete master of relief since the fifteenth century," was born of French and Irish parentage in Dublin, Ireland, March 1, 1848. The family came to New York City when he was six months old. At the age of thirteen he was apprenticed to Louis Avet, a cameo cutter, and spent several years at this art. His long training in it had much to do with the delicacy of his later work and his fine feeling for relief. From 1864-7 he studied drawing at night at Cooper Union and at the National Academy of Design, going to Paris in 1867 to study sculpture, where he remained at the Ecole des Beaux Arts for three years studying in the studio of the artist Jouffroy. While in Paris he was associated with the sculptors, Dubois, Mercie, Falguiere and Saint Marceaux and was identified with the current movement in French sculpture which was based upon the Italian Renaissance rather than classic work.

In 1870 he went to Rome and while there produced his first figure, "Hiawatha," also his statue of "Silence" and experimented in painting, making studies of the Campagna. In two or three years he returned to the United States and settled in New York. "As the first American sculptor to equip himself with complete French training his work attracted universal attention." His first important work after his return to New York was the sculptured decoration of the chancel of St. Thomas Church in that city, the chief feature of which is a large cross surrounded by

panels of kneeling angels. During this early period he made many splendid portraits in extremely low relief.

In 1877 he was married to Augusta F. Hosmer of Boston. The following year he was appointed a member of the international jury for the fine arts at the Paris Exposition. About this time he modelled his statue of Admiral Farragut and that of Governor Randall for the Sailors' Snug Harbor. Both were exhibited in 1880. The former embodies all his best personal and artistic qualities, and is one of the five monuments in his splendid series of memorials to Civil War heroes. The other four members of this series are: the equestrian statue of Sherman in New York, Shaw memorial in Boston, and the statues of Lincoln, and of Logan in Chicago. The Sherman monument has been pronounced the third greatest equestrian statue in the world, only the "Colleoni" of Verrocchio and the "Gattamelata" of Donatello being placed before it. In speaking of it one critic says, "In the Sherman monument the bronze seems almost sentiment. The group quivers with vitality. The work is so majestic that classic art itself could not produce a more nobly monumental effect." This statue stands at the principal entrance to Central Park. From 1884 until 1896 he was engaged upon the Shaw Memorial—the most ambitious of his productions—which was placed on Boston Common with an elaborate architectural setting. It is an immense work in high relief representing Colonel Shaw of that city at the head of his colored troops. The superb equestrian statue of John A. Logan in Grant Park, Chicago, and the well-

known and truly characteristic statue of Lincoln in Lincoln Park, in the same city, reveal the same style and spirit. Saint-Gaudens has designed numerous other statues and busts including the statue of Peter Cooper, and of "Diana" (on the tower of Madison Square Garden) both in New York. Perhaps the most strikingly characteristic of all his ideal statues is that of "The Puritan" of which our study treats.

He has designed several medals of presentation authorized by Congress and assisted La Farge in decorating Trinity Church, Boston. He is extremely successful in certain poetic idealizations. "A figure in Rock Creek Cemetery, Washington, called 'The Peace of God,' the caryatides of a mantelpiece in the house of W. K. Vanderbilt in New York, and angels for the tomb of Governor Morgan are fine examples." Perhaps the true quality of Saint-Gaudens is best shown in another purely ideal figure symbolizing an emotion of the human heart. It is in the same Washington Cemetery as

"The Peace of God" and is the famous statue of "Grief." "In the final summing up of all his works, it is this statue which best expresses the power of Saint-Gaudens to express the soul in stone." His style is both polished and free—the expression of a fresh, powerful imagination and an original mind.

He was made an associate member of the National Academy of Design in 1888, and a full member the following year. He was a corresponding member of the Institute of France, and an officer of the Legion of Honor, the art societies of France electing him to the highest positions within their gift. He received a medal of honor in Paris in 1900 and a special medal of honor in Buffalo in 1901. "But the honors which he valued most of all were the degrees conferred upon him by Harvard and Princeton—the gratifying token of recognition by great centers of learning of the fact that he had done notable work in raising American sculpture to its present heights." Saint-Gaudens passed away at Cornish, New Hampshire, August 3, 1907.

AND then I thought, "I wished I'd seen  
The many towns this town has been;  
I wish I knew if they'd a-got  
A kind of summat we've a-not,  
If them as built the church so fair  
Were half the chaps folk say they were;  
For they'd the skill to draw their plan,  
And skill's a joy to any man;  
And they'd the strength, not skill alone,  
To build it beautiful in stone;  
And strength and skill together thus  
O, they were happier men than us."

*From "The Everlasting Mercy."—By John Massfield*

# THE SCHOOL BEAUTIFUL

## Banish the Gloom

WHERE SUNSHINE DOES NOT COME, HAVE THE SUNSHINE COLORS

NO matter how dark and forbidding the aspect of your particular schoolroom may be, it can be changed if you really want it changed enough to "go after it." That is a phrase often heard in the modern business world. It means, in this case, several definite steps:

1. Have a local photographer make the best possible photograph of the worst possible view of your schoolroom. He will do it without expense to you if you take him into your confidence and tell him what you are gunning for.

2. Have your older pupils compete in making a careful, measured plan of your room, to scale. (If your pupils are too young get boys from another grade to do it.) They, too, will work enthusiastically if you tell them the secret.

3. Have your older pupils compete in writing a description of your room, brief, but telling the essential facts, especially those that would be of value to a decorator,—kind and color of wood finish, and furniture; height of black-board rails, top and bottom; height of walls and general character of surface; size of windows and the amount and quality of light they let into the room while it is occupied.

4. Send the photograph, the best plan, and the best description, to the Decorative Department of the Sherwin-Williams Company, Cleveland, Ohio,

or to some other reliable company of decorators, and ask for a drawing in full color, showing how your room would look, properly decorated, and for an estimate of the cost. A big company will do this on condition it receives, ultimately, the order to do the work.

5. When your colored drawing arrives, place it on exhibition in your room, side by side with the photograph, and make the project the subject of a language lesson or two. Have papers written to be taken home, and discussed there, and elsewhere. Publish the best in the local paper and get people to talking about it. That Editor will be glad to help you.

6. Write brief letters to a dozen well-to-do business men in your neighborhood, saying that you have an important matter upon which you need their advice and help. Ask if they would kindly allow you to call, out of school hours, at a time convenient to them.

7. Take your photograph of the room, your colored drawing, your estimate, and your best personal appearance and manner, and go confidently to the first man who gives you an appointment, tell him he was first, and then, *in the name of the children*, ask how to get the amount of money you need, and "wonder" if a direct gift of money

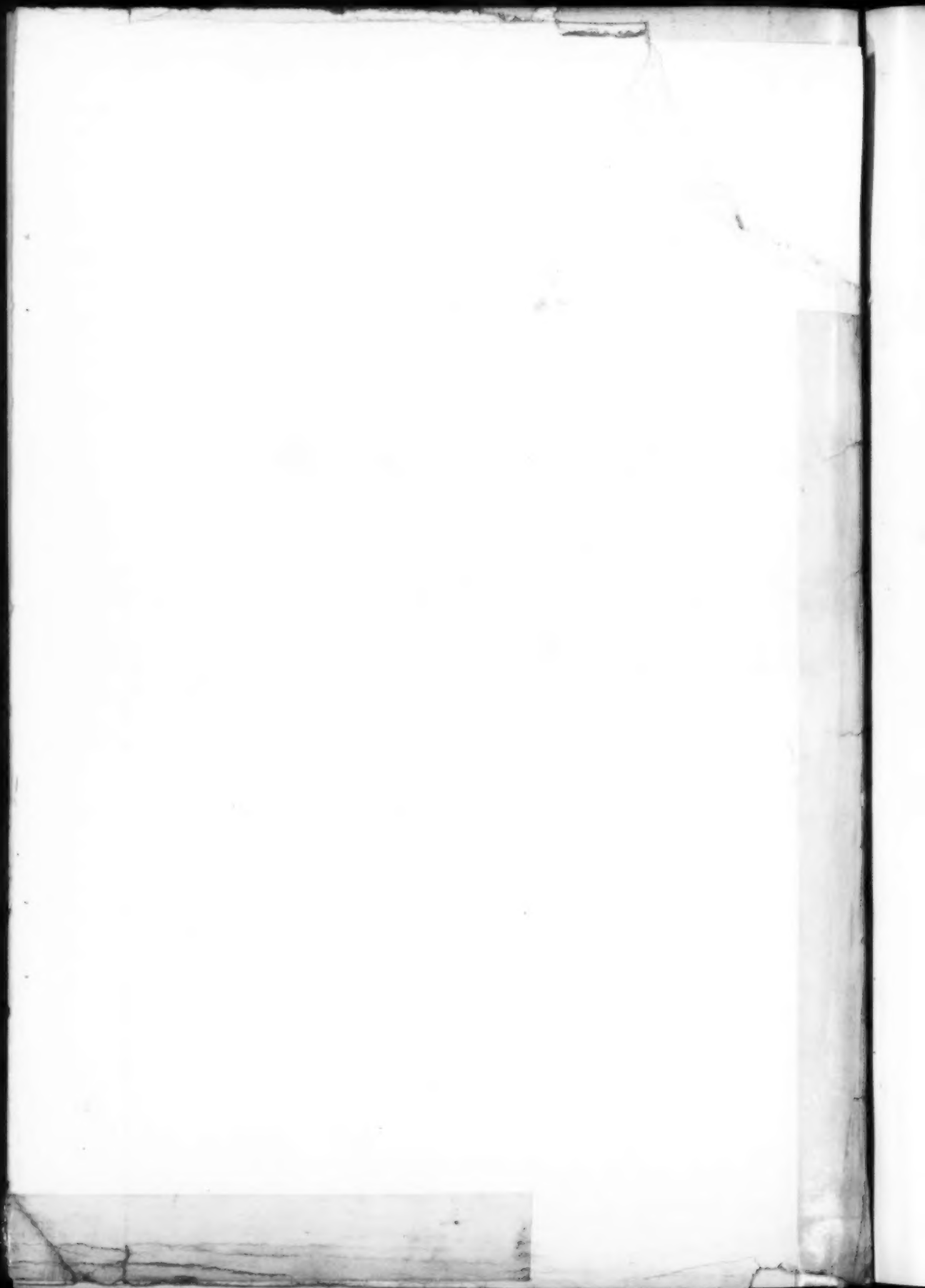


Color-Scheme for a Schoolroom with Northern Exposure

A warm, sunny effect

COURTESY OF  
**The Stevens-Williams Co.**  
DECORATIVE DEPARTMENT  
601 CANAL ROAD CLEVELAND, O.





from the leading business men of the place would not be the simplest and best way. Your friend will help you to make up a list of the people who ought to contribute. He will even speak to this one or that about the matter. He will contribute something himself.

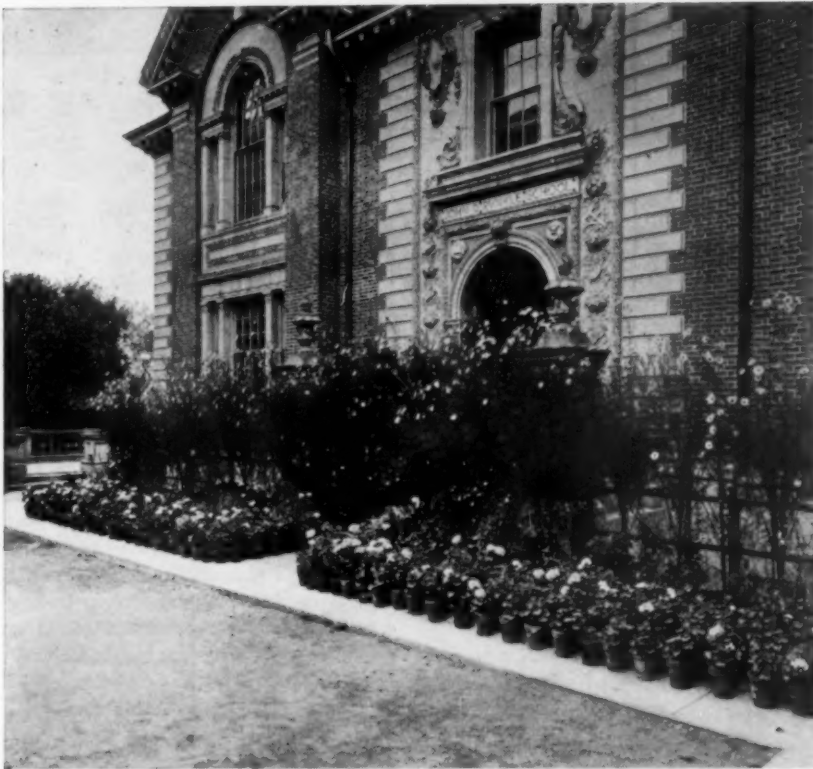
You will get the money.

Your room will be transformed, and you and your children will be happier, and do better work.

IT CAN BE DONE.

TRY IT.

*Henry Turner Bailey.*



IS YOUR SCHOOL YARD NOTHING BUT A BRICKED COURT? POTTED PLANTS WILL MAKE IT BEAUTIFUL. IN FACT, THE MORE FORBIDDING THE CONDITIONS, THE MORE GLORIOUS YOUR VICTORY MAY BE. A JANITOR MADE THIS BOWER OF BEAUTY FOR THE SCHOOL HE LOVED.

# WHAT THE LEADERS ARE DOING

## Good Ideas from Everywhere<sup>1</sup>

OLD LADY ART MUST GET DOWN OFF HER HIGH HORSE AND RUN WITH THE MACHINE, BEFORE SHE WILL GET IN TOUCH WITH THE WORLD AGAIN.—*John Cotton Dana.*

IN SOME OF OUR BEST SCHOOLS ART IS RUNNING WITH THE MACHINE ALREADY,—THE PRINTING PRESS.—*Henry Turner Bailey.*

JANUARY is the month when the sun assures us that he has resolved to have one more round with the Frost Giant. Like the Third Little Pig he is up earlier every next morning! He will outwit the Wolf, drive back Darkness, Cold, and Death once more, and bring, when the days are long, the bluebird and the sparrow again. Brave hearts everywhere in all time have worshipped the sun and caught light and heat from him. Let us also imitate his illustrious example, and resolve, with all the saints, to "up and smite them." Our giants are named Ignorance, Indifference, and Inability,—the three I's. We can oppose them with one other I at least, and comfort ourselves with the thought that to some Individual we owe every victory in the whole age-long fight.

### Kindergarten<sup>2</sup>

POSTERS. The month of January brings even the kindergarten child a feeling of enthusiasm for resolutions. And the little child, under the direction of the kindergarten, begins to sense the need of punctuality in a well ordered life; so we study the clock.

1. *A Clock Poster* which is suggested by this thought might be arranged showing a group of children with the teacher who is telling the story as they stand around the grandfather clock. The figures to be used in this picture should be drawn with strong, broad lines on

firm paper and then cut by the children and arranged to tell the story. Every child in the class should cut at least one figure so he may feel that the poster is his.

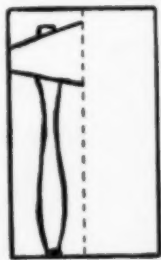
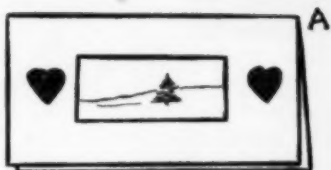
2. *A Night-Sky Poster.* The long winter evenings which begin so early, even before it is time for the children's supper, make it possible to study the stars and moon in all their beauty. The child who comes back to kindergarten after such an experience is sure to tell with great delight of the "Lady Moon and Her Stars." Other children will add to this from their experience and there will soon be material for a poster which will help to fix this experience in the child's mind. A snowy hill torn from a large sheet of white paper and pasted on a sheet of dark gray-blue construction paper which shall also represent the sky, may have its whiteness broken by a group of evergreen trees. A crescent moon and dots of white paper for stars, together with several little children who are unmistakably looking at the moon complete this poster.

3. *A Winter Poster.* A third poster might be suggested by the winter sports,—boys sliding down hill, skating on ice, making snowmen, any kind of activity which the children may suggest can be worked into such a poster.

When making such co-operative pictures (Plate I), it is well to give the children figures to cut out which have been drawn with an eye to the pose which expresses the idea, and

<sup>1</sup>The Editor invites contributions to this Department. Brief accounts of successful projects accompanied with samples of pupils' work will be promptly acknowledged and if published will draw for the author one or more SCHOOL ARTS MAGAZINE coupons, good towards subscriptions or in trade with the School Arts Publishing Company, 120 Boylston Street, Boston, Massachusetts. See advertising pages for goods.

<sup>2</sup>In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 125 Kent Street, Brookline, Mass.



B



C



PLATE I. Paper posters such as kindergarten children love to work together upon. Three suggestions for other kindergarten work.

follow this cutting-on-the-line by freehand drawing.

L. B. P.

*The First Lessons in Cutting* are apt to be a little uninteresting, but carefulness may usually be secured by using, in some way, the product of the children's work. For instance, when the children are making narrow strips, each child's may, if well cut, be held together by a tiny paper-fastener put in near one end. This makes a "workable" fan which may be further elaborated by running a short length of worsted through the pile of strips near the other end. Knot the ends of the worsted and push the strips along until the spacing is even. The

of light stencil board or of heavy manila paper. If of paper, wax them over (to make them durable) by means of a hot iron and a bit of paraffin. Draw the forms to be used, on the stencil, placing them at least a half-inch from the edge. Cut out with a sharp knife. To prepare the work, lay the stencil on the paper and with a black wax-crayon draw a broad line about the edge of each space. This heavy outline will be smooth and continuous on the outer edge where the children cut and any irregularity on the inner edge does not detract from the appearance. Objects outlined in this way are easy to cut, look well and being so sharply defined are

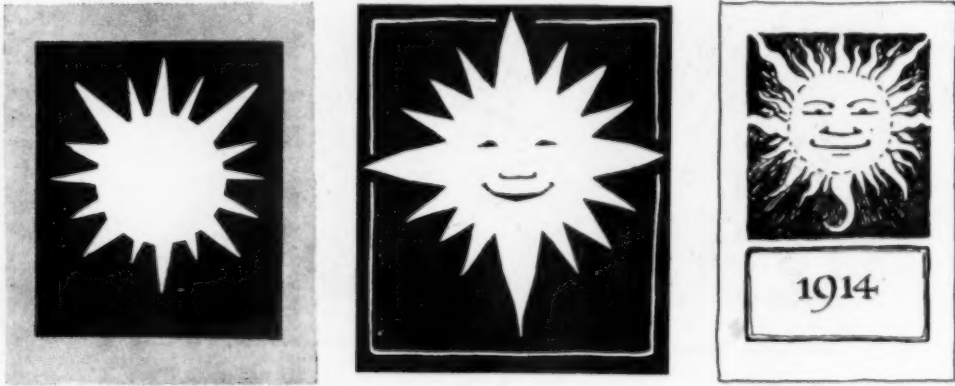


PLATE II. Three covers of sun books such as primary boys and girls love to make.

fan may be closed and opened freely as the roughness of the worsted keeps the strips from slipping.

C. G. D.

When *Beginning the Free Cutting* it seems advisable in many cases to allow the use of paste as well as scissors. At first very little children do not visualize a complete form but add all details (such as legs and tails of animals) as an afterthought, suggested by what they have already cut. It not furnished with paste they are very sure to try a natural but somewhat objectionable method of sticking the parts together. Once a form is completed it is often possible for them to cut it in one piece.

C. G. D.

*Stencils* are useful in preparing outline cutting and coloring lessons especially for large classes. Cut the stencils the exact size of the paper to be used by the children, making them

apt to impress their forms upon the child's mind with more distinctness than if a light line not showing in the completed work were used.

C. G. D.

**THE CONSTELLATIONS.** All kindergartners are familiar with transparencies for the window, those made of heavy black paper where the forms are cut out and tissue paper pasted on the back. In our study of the moon and stars we might carry out this same idea making the moon and stars the theme and showing the constellation of the dipper in the placing of the stars.

S. E. B.

**FOR FEBRUARY.** *A Valentine.* Fold a 6" square paper on one diameter. In one half cut an oblong shaped hole, and on the other half paste a picture so it will show through the hole. On each side paste a heart. *Washington's Birthday Invitation.* Cut a hatchet from



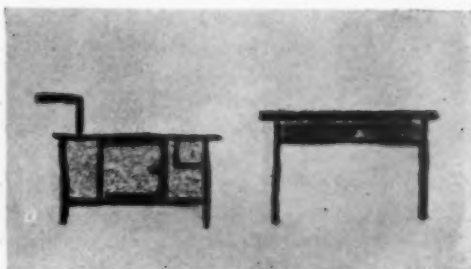
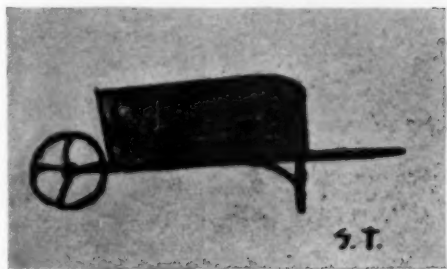
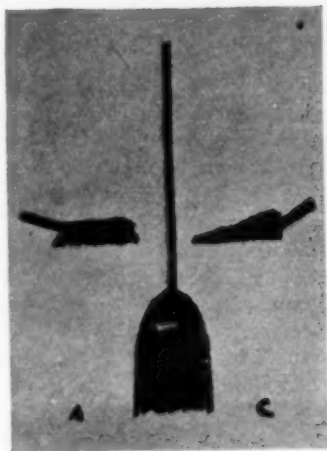
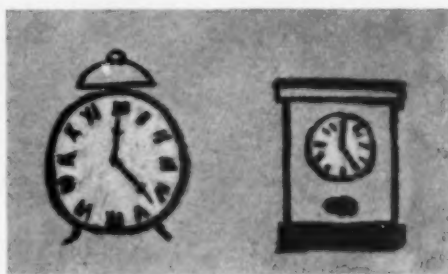
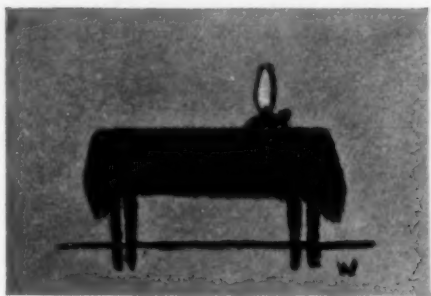


PLATE III. Drawing from objects. The work of primary pupils in Somerville, Mass. The originals were in colored crayon. Note the lack of perspective effects. It is quite enough to attempt with little children the correct statement of relative width and height in these common objects.

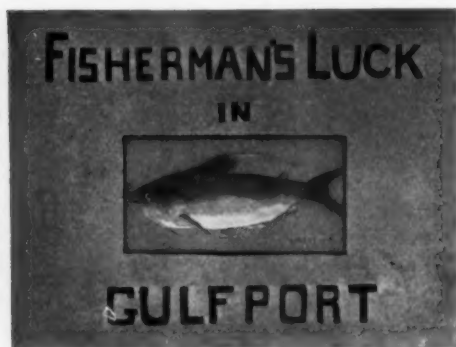


PLATE IV. The cover of a big book made through the co-operation of fourth and fifth grade children, Gulfport, Miss., containing more than a hundred lifelike drawings in color from the fish taken by the fishermen of the town.

a double fold of paper and on the inside write the invitation. *A Clock.* Fold the four corners of a square to the center. Turn over and again fold the four corners to the center. On one side will be found four little squares. Fold their inside corners to the outside and in the opening paste a clock face. Turn the back fold at the top up and attach a pendulum as illustrated.

A. M. B.

### Primary

**S**UN stories are a good basis for the first work in the primary grades during January. Here are a few of the simplest: *Bheki, or the Sunfrog.* Lang's Custom and Myth. *Apollo and Daphne.* Gayley's Classic Myths, or Guerber's Myths of Greece and Rome. *Clytie.* Gayley's Classic Myths. *The Three Golden Hairs of the Old Man, Vsevéde.* Myths from Many Lands, Tappan. *The Contest of Sun and Wind.* Folklore Stories. *Snow-White and Rose-Red.* Grimm's Fairy Tales. *The Twelve Months.* Riverside Reader III.

**SUN BOOKS.** Plate II shows three covers for Sun Books. The first shows the sun shape cut from a piece of black paper, which is pasted on a white sheet the same size, and that in turn pasted on a gray sheet. In the second the sun is cut from a piece of white paper, by folding and clipping. The features are cut by folding on the vertical axis. The third is a drawn

design, the sun shape being first drawn in outline, then the background filled in to make it look as fiery as possible. Yellow is the sun color, and may be used in place of white.

**CHRISTMAS PRESENTS** are good subjects for object drawing if taken before the delight in them wears away. "All great art is praise," said Ruskin. Have the children bring from home the gift they liked best (if it is "drawable"), and honor it by "taking its picture" for others to enjoy. The pictures should be as directly descriptive as possible, practically silhouettes, but enriched with color. Plate III shows some good primary drawings of this sort, from Somerville, Mass., where the work is under the direction of Harry Leroy Jones.

**CO-OPERATIVE WORK** such as that described for kindergarten children is good for primary children. Of course better results should be expected from older pupils.

### Grammar

**G**OOD subjects for correlated work in object drawing cannot be given offhand, for such subjects usually have a local flavor. The teacher may get an idea "from off" but it must be localized, and vitalized, before it will bear good fruit in her school. For example, what could a teacher in Nebraska do with the following:

**FRESH FISH.** Some of the best fourth grade object drawing that ever came to the

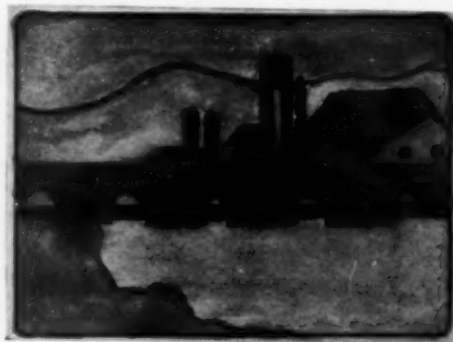


PLATE VI. The old stone bridge, Johnstown, Pa. Such careful records of local scenery assume historical value after a few years.

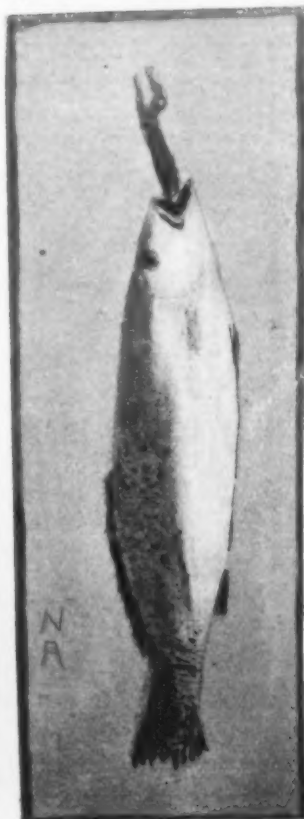
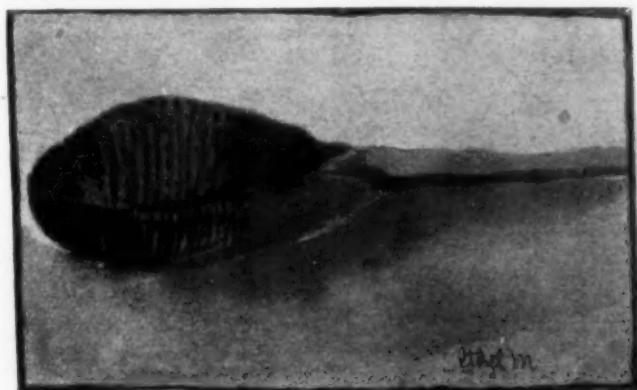
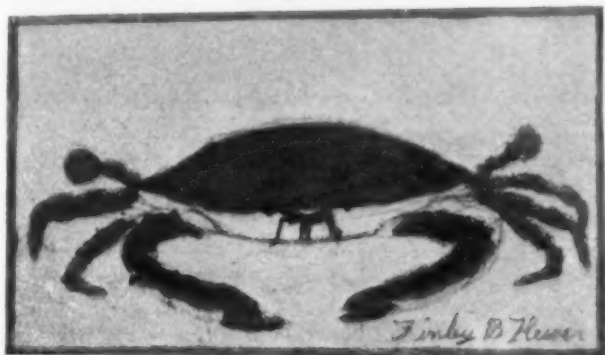


PLATE V. A few typical drawings from "Fisherman's Luck." Not often are fourth grade pupils found who can draw as well as this.

office of the SCHOOL ARTS MAGAZINE, came Drawing, Gulfport, Mississippi. It looked from Miss C. LaVelle Dick, Supervisor of like the work of eighth grade pupils or high

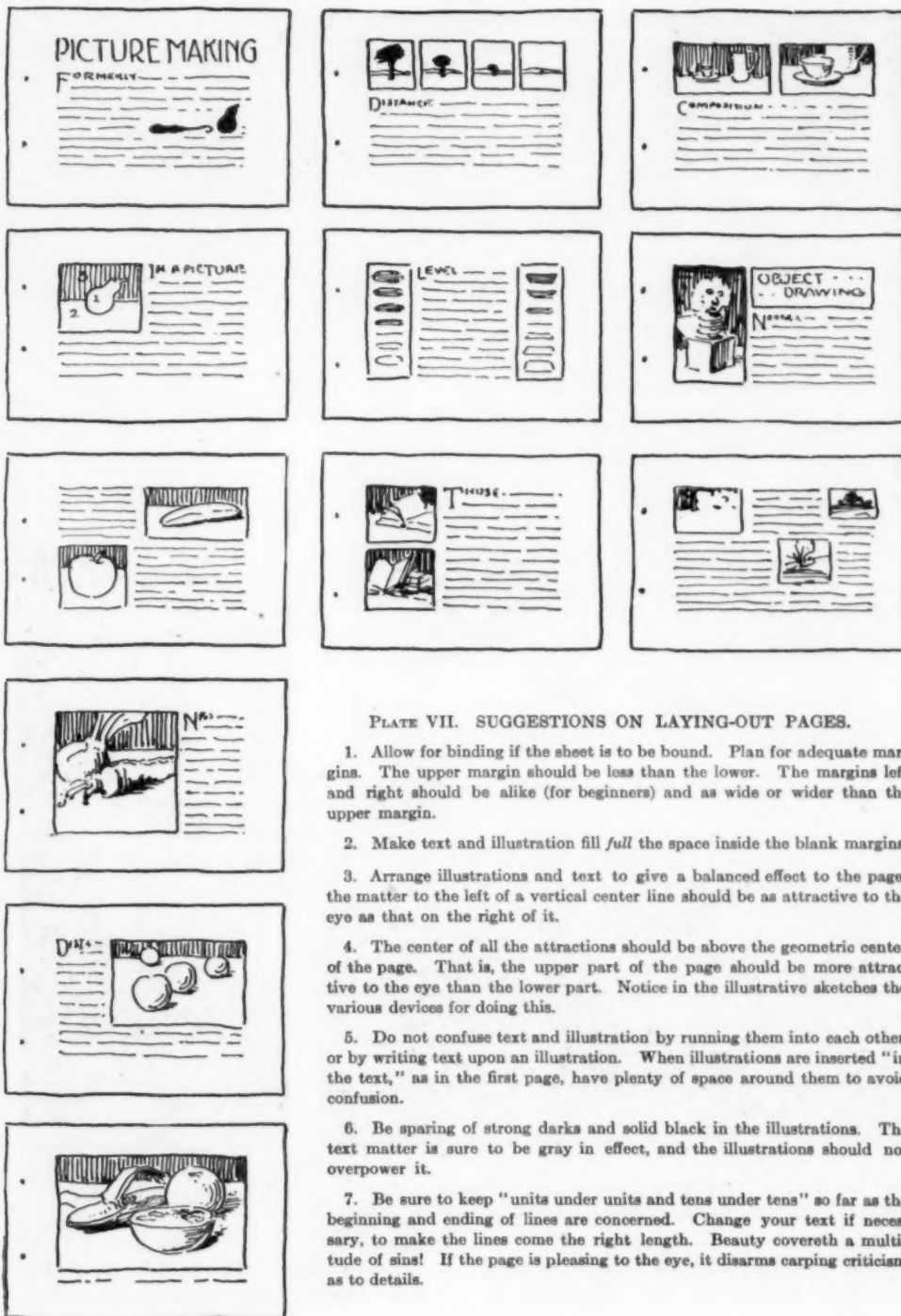


PLATE VII. SUGGESTIONS ON LAYING-OUT PAGES.

1. Allow for binding if the sheet is to be bound. Plan for adequate margins. The upper margin should be less than the lower. The margins left and right should be alike (for beginners) and as wide or wider than the upper margin.

2. Make text and illustration fill *full* the space inside the blank margins.

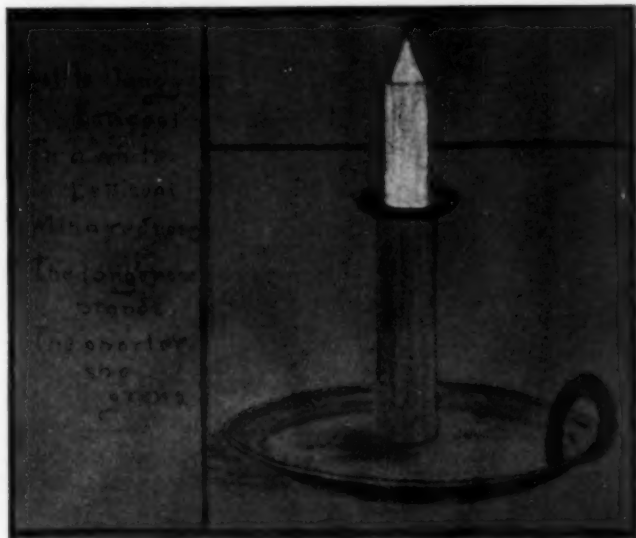
3. Arrange illustrations and text to give a balanced effect to the page; the matter to the left of a vertical center line should be as attractive to the eye as that on the right of it.

4. The center of all the attractions should be above the geometric center of the page. That is, the upper part of the page should be more attractive to the eye than the lower part. Notice in the illustrative sketches the various devices for doing this.

5. Do not confuse text and illustration by running them into each other, or by writing text upon an illustration. When illustrations are inserted "in the text," as in the first page, have plenty of space around them to avoid confusion.

6. Be sparing of strong darks and solid black in the illustrations. The text matter is sure to be gray in effect, and the illustrations should not overpower it.

7. Be sure to keep "units under units and tens under tens" so far as the beginning and ending of lines are concerned. Change your text if necessary, to make the lines come the right length. Beauty covereth a multitude of sins! If the page is pleasing to the eye, it disarms carping criticism as to details.



school pupils, so big and strong and well colored were the sheets. This note from Miss Dick gives the reason for such good results.

The collection was made by the pupils of the fourth and fifth grades of the East Ward School. This building is very near the beach and most of the children have for their playground the waters of the Mississippi Sound and spend much time bathing and fishing. Among the pupils were some Italian boys whose father is a fisherman. These boys furnished the models, or most of them, for the class. It was one of them who painted our cover piece. (Plate IV.) It was interesting to go into their room in the morning and find the children delightfully enthusias-

tic over a new model fresh from the early morning catch.

Equally partaking in their happiness and interest in this line of work was Miss Sue M. Givhon, their grade teacher.

Truly work is pleasure in such a condition.

Plate V shows five of the one hundred eight watercolor drawings the book contained. The book was almost imperial size; leaves 20 x 24 inches. It included also pictures of the boats in the haven, of the fishermen's shanties along the beach, and of the implements used in catching the fish.

SCHOOL BOOKS. Now, it is human nature to over-



#### PLATE VIII.

#### MOTHER GOOSE

invaluable for language work in the lower grades, appears to be quite as valuable for purposes of illustration in the upper grades, illustration in detail, so to speak. "Nancy Etticoat" was drawn by Mary Rowland, and "Old Mother Twitchett" by John Esch, grammar grade children, under the direction of Miss Flora B. Potter, Supervisor of Art Instruction, Johnstown, Pa. How well the candle itself has been emphasized. That is, of course, the chief center of interest. Perhaps the needle is not quite so secure "at the head of the class" in John's drawing, but it is "on top" and cannot be ignored. *The Arrangement of the Pages* is especially commendable. A definite space has been set apart for the text,—a space in pleasing relation to the other principal divisions of the page. The lettering might be improved. It is neither writing nor printing; neither vertical, slant, nor backhand; neither block-letter, script, nor Roman! Nor is it very well spaced. The lettering is the fly in the ointment. But the pages as a whole are pleasing, especially in the original, where color has been used sparingly to accent the pencil drawing.



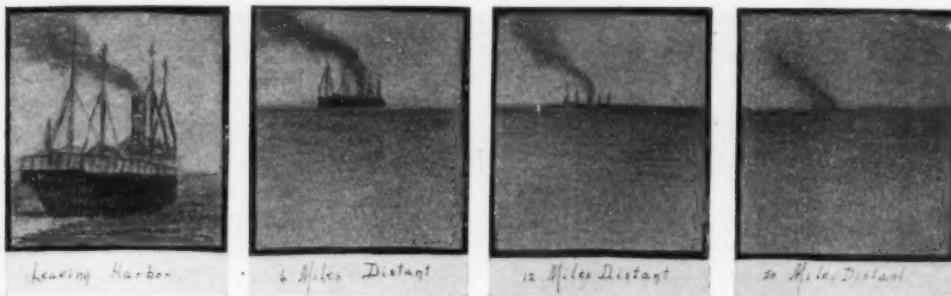


PLATE IX. A clever series of drawings by Walter Comstock, aged 13 years, San Antonio, Texas. Originally the first drawing was mounted so that the horizon line came at the level of that in the second square.

look what one has, and to sigh for what one has not. But you, dear teacher, in the crowded stock yard district of Chicago, or "at sea" in a shack on the "ground swell" of Kansas, or anywhere else on earth, please remember that you have good material for object drawing and for book making, right under your eye. What fun it would be to find in the library of any school or town the record

in pictures of the equipment and life of a local school fifty years ago, one hundred years ago, two hundred years ago. The people fifty, a hundred, two hundred years hence would be just as happy over such a find. Let's give them that pleasure. A well-made book of drawings and text, each leaf the result of competition among the children, on any one of the following subjects, would be welcomed by any

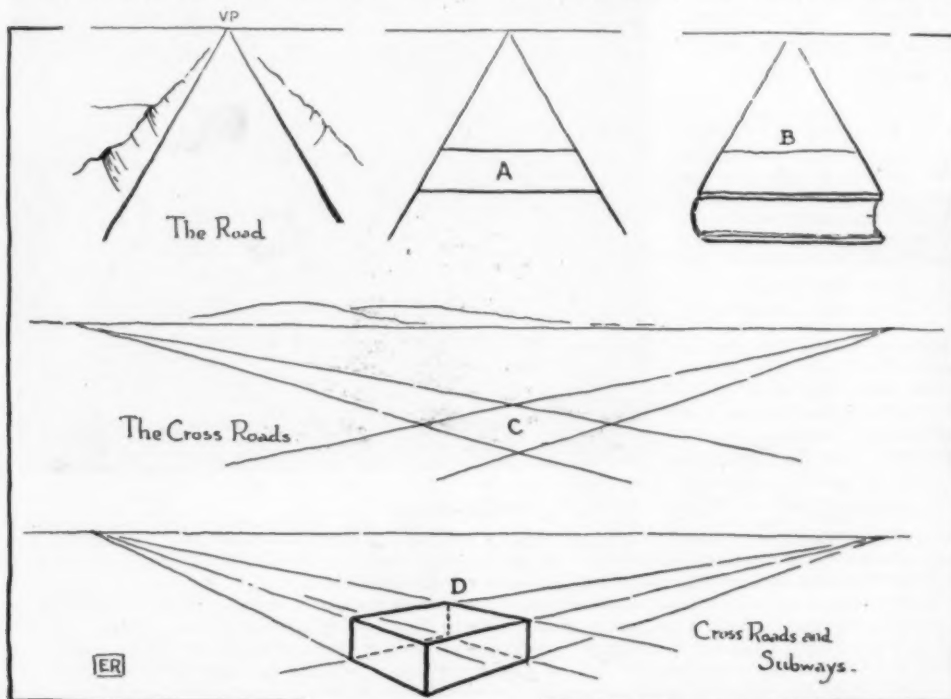
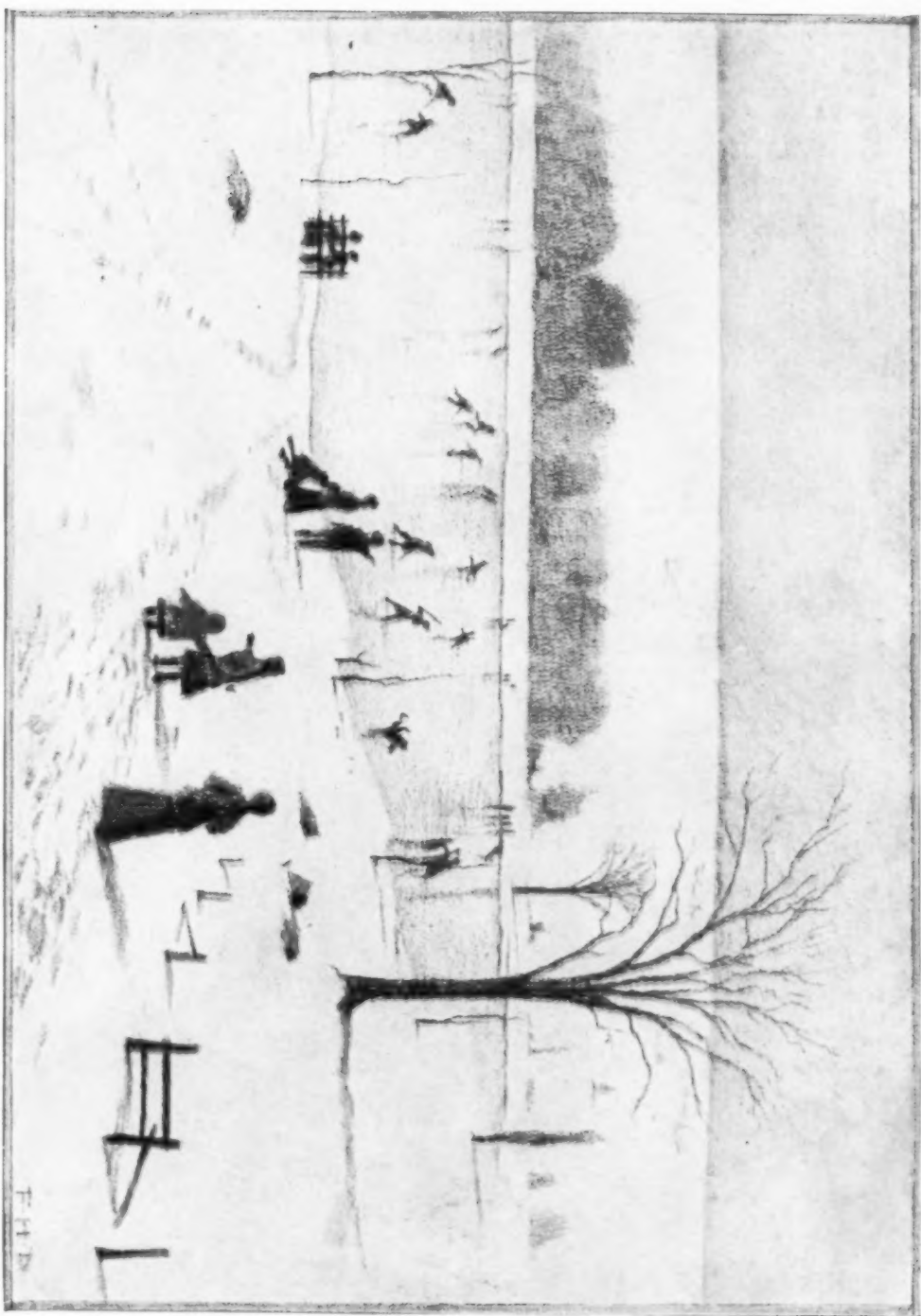
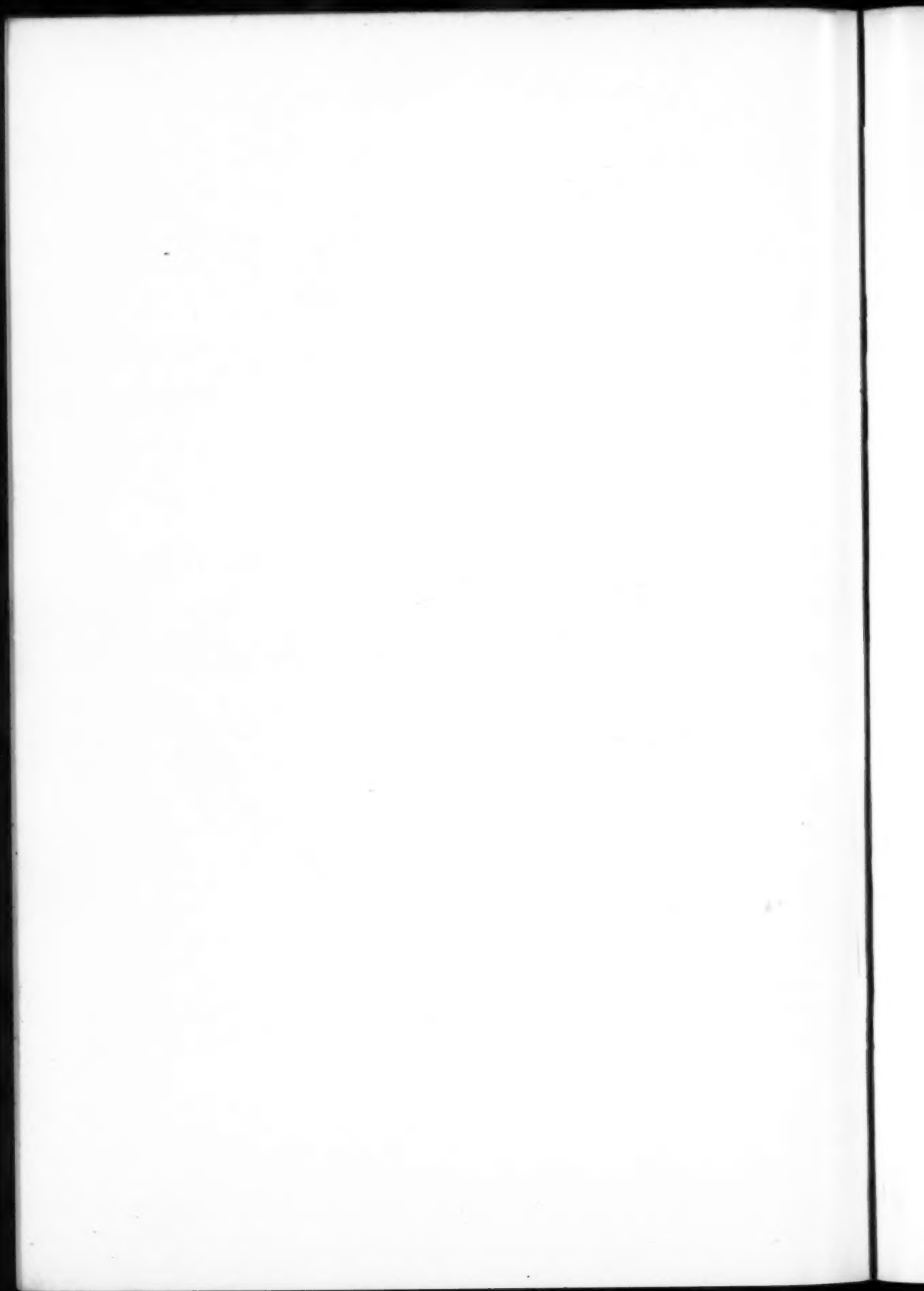


PLATE X. Devices that work successfully in teaching children to think of convergence.



SKATING. An illustrative drawing in colored crayon, by Fred Hamilton Daniels. Reproduced by courtesy of the Joseph Dixon Crucible Company



public library in the land, and would have greater value with every succeeding year:

How we came to school in 1914.

This means every kind of conveyance actually used to get there.

What we passed on the way to our school in 1914.

This would include pictures of trees, buildings, scenery, anything. How valuable a drawing like that shown in Plate VI would be in fifty years as a record of the past.

What we brought our lunches in in 1914.

These should be faithful pictures of every receptacle.

What we had for lunch in 1914.

Pictures of every kind of food brought, with a written description of each kind.

What we had to work with in school in 1914.

Pictures of every kind of article in the school equipment, with written text describing its use.

What we had in our pockets, February 1st, 1914.

Show the kinds of things, state the number of each kind found in the total pockets, give the names of the children, and state what each one possessed. What a fascinating book that would be!

Oh, there are subjects enough!

**ILLUSTRATED PAGES.** The work that filters into the editorial office shows, almost always, a lack of instruction in arrangement. The illustrations are too attenuated, the text too haphazard, text and illustrations look as uncongenial as a girl and a mouse! Perhaps Plate VII will help. Several of these sketches were suggested by excellent pages from booklets on object drawing by pupils under the direction of Miss Flora B. Potter of Johnstown, Pa. Two pages from these booklets are reproduced photographically as Plate VIII. They show how *Mother Goose* may continue to instruct children in the grammar grades.

**AIDS IN TEACHING.** To make emphatic the effects of distance on objects, Miss Hazel Harper, San Antonio, Texas, has hit upon a correlation with geography of obvious excellence. Plate IX. Another good suggestion comes from Miss Emily Ruecker, of Milledgeville, Ga. Here is Miss Ruecker's own statement about Plate X.

#### A ROAD TO PERSPECTIVE

Perspective is really not hard to teach to youngsters if you make play out of it. They can readily see that

the circle becomes an ellipse or an "oblong circle" as some of them say. But parallel perspective is not so plain. The road we use, however, is smooth and traveling is easy.

The children have all made landscapes and have found that in order to make the streets and paths go "into the picture" they must make the sides converge, and a little thinking shows them that if their road were straight enough and long enough the sides would seem to meet. How perfectly natural to call the place of meeting the vanishing point, for you cannot see your road any more! I have the children imagine such a long road and draw it on their paper (Fig. 1). Then we cut off a section of our road (A). What have we now? We take a small square of drawing paper and hold it in front of us; then we let it lie flat on our extended hand. We compare the width front to back, with the length of the nearer side. What has happened to our square? We decide that our square has changed; it has become an "oblong circle." Then we hold our pencils vertically against one of the corners and find that two of the sides of our "oblong square" slope away. Why, yes; it dawns on us that the square piece of paper looks just like a section of the road! Now what can we let that piece of road represent? The top of a box or a trunk, a book cover, and many other things. We can make a book out of it very easily. (B).

But we are standing in the middle of the road, and we might get run over if we do not watch out. Let us step off into a neighboring field where we can see two roads crossing, (Fig. 2). We decide that the edges of our roads would still meet far off in the distance. But what happens to the piece of crossroad? (C). Now if you look at your square of drawing paper from a corner, it assumes a shape similar to this section of the roads. To make a box out of this section is a very simple proposition. The box has a lower surface just like the top and all we have to do is to imagine that we have subways under our roads. With a similar section marked off, and the corners of the lower and upper sections connected we have the perspective form of a rectangular object seen at an angle, (D). Now, if we want to draw a table, we proceed in the same way, for if we draw a chalk line on the floor connecting the legs, we have another oblong similar to the top of the table.

This is just a brief suggestion of things we find in our road and although not a very scientific approach it is an effective way to impress some of the principles of perspective. Perhaps someone else may enjoy a tramp along this road, just as we did, and may delight in making some discoveries for himself.

EMILIE RUECKER,  
Normal and Industrial College,  
Milledgeville, Ga.

The plates on pages 376 and 377 show how seriously the European teachers lay to heart this matter of teaching appearance drawing. We cannot work out of doors in the winter, but we can work.

**BOOKS FOR CHILDREN.** Not only is *Mother Goose* a well of drawing undefiled, but



PLATES XI AND XII.  
CHILDREN DRAWING  
FROM THE REAL  
THINGS OUT DOORS,  
IN GERMANY, WHERE  
OBJECT DRAWING IS  
TAKEN SERIOUSLY.

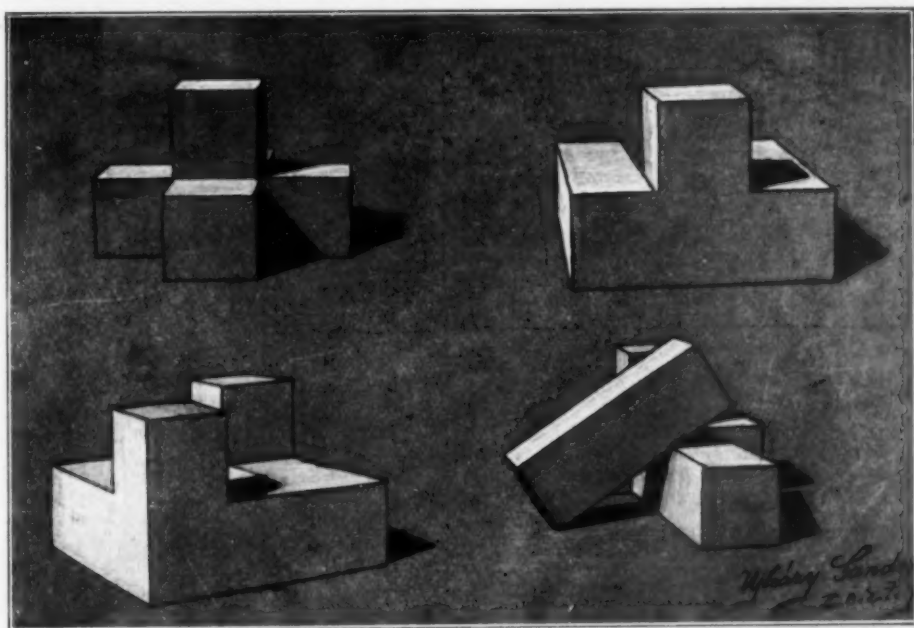
□ □ □

BELIEVE WE MAY MAKE  
ART MEANS OF GIVING  
EVERY MAN HELPFUL  
AND HAPPY PLEASURE,  
AND OF GAINING FOR  
HIM SERVICEABLE  
KNOWLEDGE. *Ruskin.*

□ □

Plates loaned to the SCHOOL ARTS MAGAZINE by the Director of the Royal Art School, Dresden.





PLATES XIII AND XIV. From finger exercises to model and object drawing and the outcome of them. By pupils in the *Royal Hungarian School of Art*, Buda-Pest. All these plates were secured through the kind co-operation of Professor Julius Mihalik.

all the fairy and folklore literature of the primary grades, as Miss Carolyn Baker of Santa Cruz, California, has proven. The older children have a motive for productive effort when they are making beautifully illustrated books

of course, does not show now. We have had systematic work here for four years only but I can see a marked improvement each year.

CAROLYN BAKER,  
Supervisor of Drawing, Elementary Schools,  
Santa Cruz, California.



PLATE XV. The best use yet of the primary language material in the grammar pictorial drawing. From work done under the direction of Miss Carolyn Baker, Supervisor of Drawing, Santa Cruz, Cal.

for the little children. Here is Miss Baker's statement about the work shown in Plate XV:

I am sending you a photograph of a card which my seventh year pupils worked out last year under the regular teachers. I read the suggestion in one of your magazines but there it applied to high school classes.

We were taking the different lines of work in the grades, and it added great interest to our drawing lesson, to tell "The Three Bears" in a new way. Each child made his own book; some for little sister or brother, and some for orphans. Two girls arranged the cuttings of the bears and the drawings on the card to tell the story in their own way. The coloring was very good, which,

### High School—Freehand

**D**RAWING in the high schools is becoming so highly specialized that specific suggestions for lessons, offhand, by an outsider, are of diminishing value. The **SCHOOL ARTS MAGAZINE** aims simply to keep its readers posted as to what is being done in the best schools, and to furnish helpful reference material.

Plates XVI and XVII are from pencil drawings by Miss Floy Campbell, Supervisor of Drawing, Porto Rico. We in the north are apt to forget that flowers are in bloom every

# Guava.



PLATE XVI. A pencil drawing by Miss Floy Campbell of the University of Porto Rico.



*Sprouted Coconut.*

PLATE XVII. A pencil drawing by Miss Floy Campbell of the University of Porto Rico.

day in the year in southern California, and that things are sprouting in the islands of the sea while the lakes of Maine and Minnesota are frozen three feet thick.

Miss Grace Bishop, of the Central High

School, Syracuse, N. Y., gives us the first of a series of plates that she has used for several years in the successful teaching of design, hoping that they will be helpful to others. Plates XVIII and XIX.

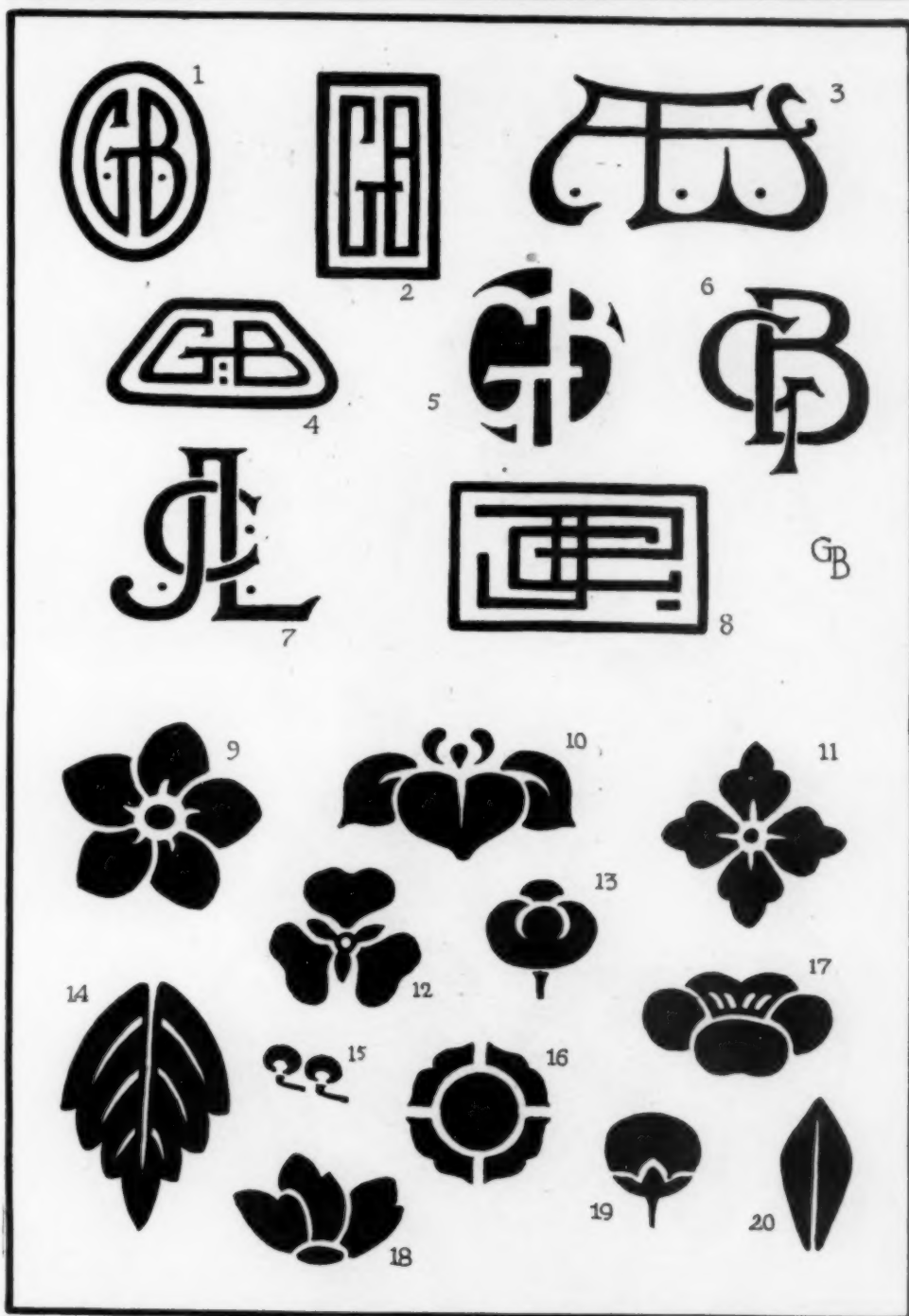


PLATE XVIII. Reference material for design. By Miss Grace Bishop of the Central High School, Syracuse, N. Y.



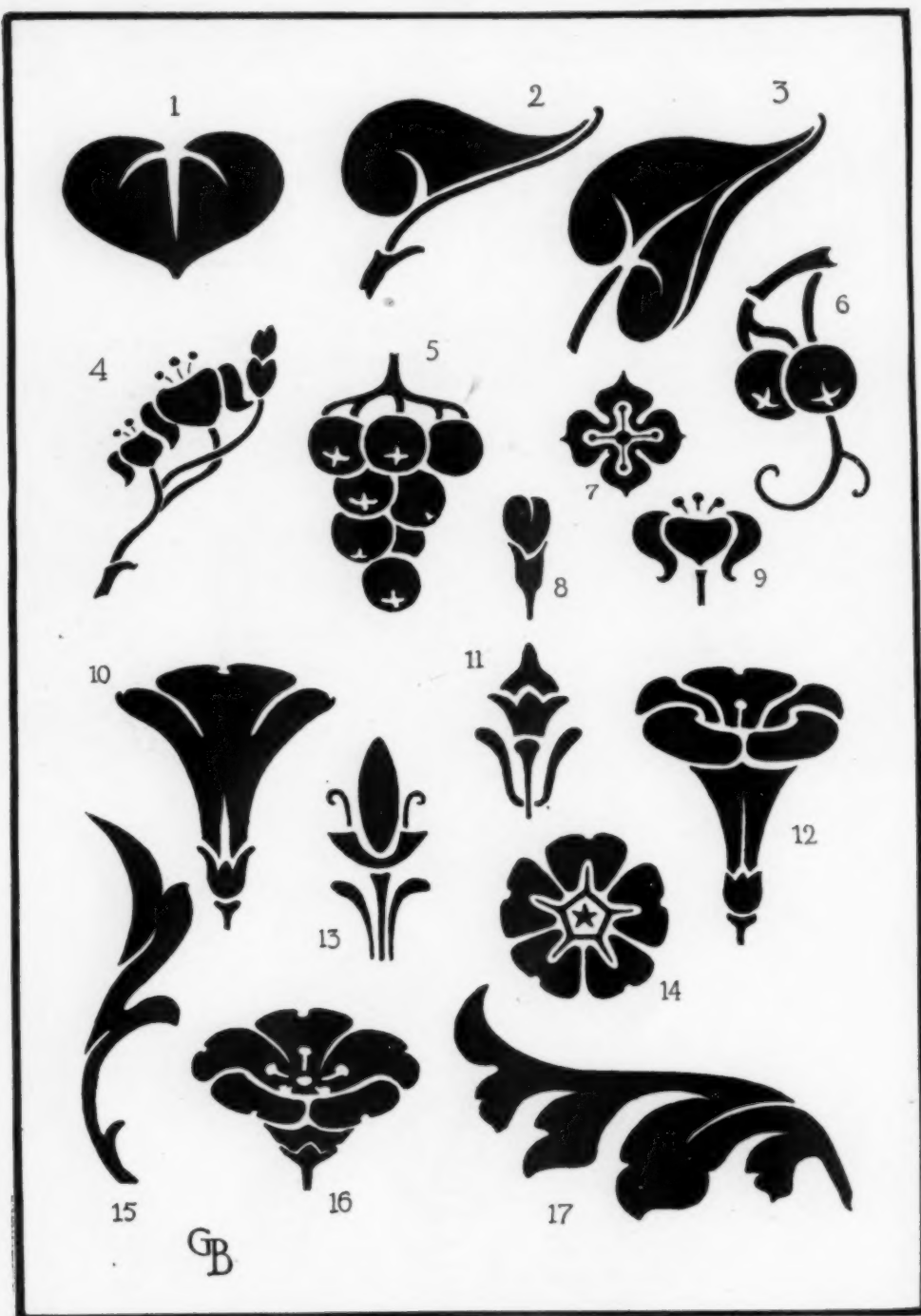


PLATE XIX. This material may be had printed on separate cards, from the School Arts Publishing Co.

Pictorial drawing in the high school should find ample scope in connection with the school paper, the various publications of the school committees, and in studies in Beauty, still life groups so beautiful in form, color, and arrangement as to be "their own excuse for being." A few sample school report covers designed by high school pupils are shown in Plate XX.

lined last month under the head "Representation: Detail Drawing, Anatomy, Accessories," etc., is given by Plate XXIII.

## BOOKBINDING. VIII. 4

A PORTFOLIO. Materials: Newsboard, vellum, cover paper, lining paper, tape. Time: 6 hours.

(A) This portfolio consists of two foundation pieces of newsboard, covered and lined with

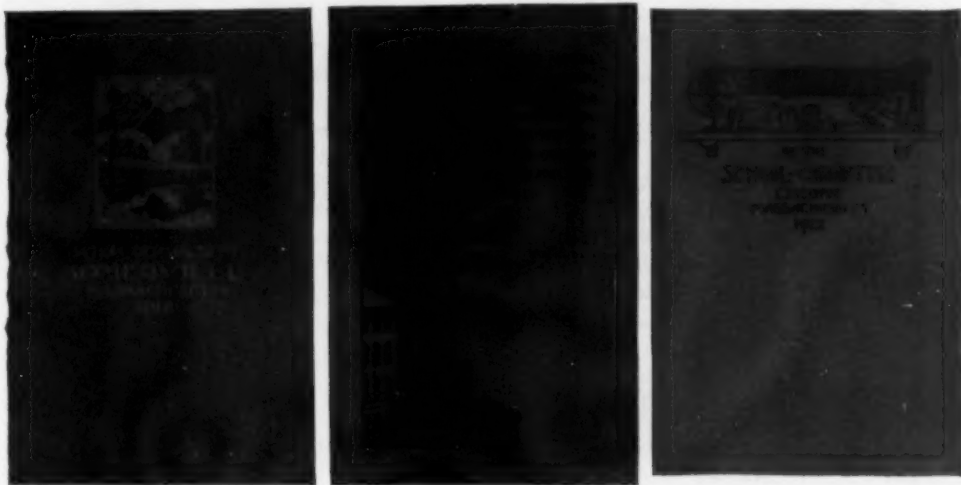


PLATE XX. Three of the many school report covers now appearing, designed by upper grade grammar or high school pupils. Such work correlates object drawing and design in a most vital way.

### High School—Mechanical

What is true for freehand drawing in the high school is even more widely true for mechanical drawing. As generally useful material this month we offer Plates XXI and XXII each made up from two plates from one of the latest and best publications of the Manual Arts Press, Peoria, Illinois, The Drafting Room Series, by Frederick H. Evans, Assistant Professor of Manual Arts, Bradley Polytechnic Institute. See review elsewhere.

## Vocational and Technical

COSTUME ILLUSTRATION. VI.<sup>3</sup> A suggestion of the character of the work out-

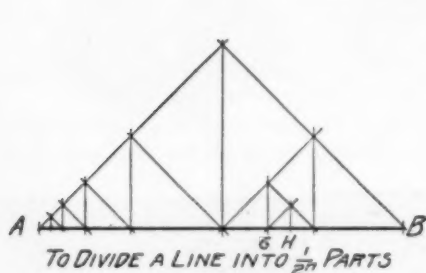
paper and joined by a back of vellum. Let the size and shape of these covers be determined by the use to which they are to be put. They may be for drawings, maps, compositions, etc. The size of the newsboard will practically be the size of the finished portfolio, and should be somewhat larger than the papers it is to hold.

Plan the back, which consists of two pieces of vellum, wide enough to allow for the space desired between the covers, and also to lap onto each cover at least one inch. One piece of vellum should be long enough to lap over the ends of the newsboard about  $\frac{1}{2}$  an inch, and the other piece should be about  $\frac{1}{8}$  of an inch shorter than the newsboard.

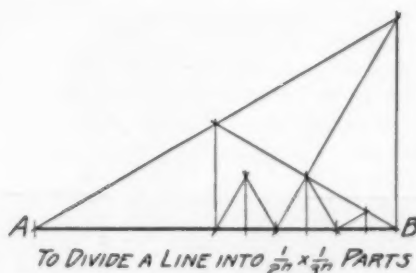
<sup>3</sup> This is the sixth instalment of a series of lessons by Florence A. Newcomb, of the Washington Irving High School, New York City. The first instalment appeared in the May number, the second in June, the third in September, the fourth in November, the fifth in December.

<sup>4</sup>The previous Problems in this series by Miss Florence O. Bean, Assistant in Manual Training, Boston, Mass., have appeared as follows: I, May 1912; II, September 1912; III, October 1912; IV, February 1913; V, March 1913; VI (erroneously printed IV) October 1913; VII, December 1913.

## GRAPHICAL CONSTRUCTION

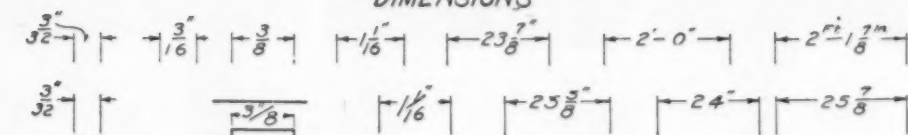


Note: The 45° and 30°×60° triangles keep the relative position to each other shown, in the construction above.



The construction shown above is done entirely with the 30°×60° triangle on the tee square. This divides any line into thirds, sixths, twelfths, etc. This is convenient to lay off a line into inches and feet to any scale.

## DIMENSIONS



Dimensioning the slope of a line.

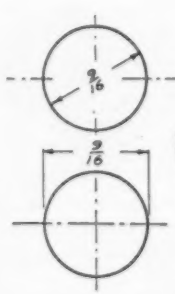
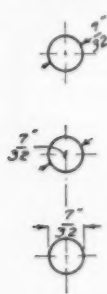
The sloping fraction line lessens the height of the fraction.

AVOID

Avoid this style of 3.

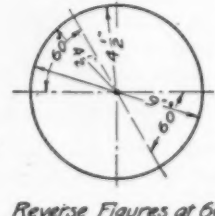
CORRECT

AVOID



CORRECT

AVOID



Reverse Figures at 60°

PLATE XXI. The reference material found on two cards (D-13 and D-14) of the series by Prof. Frederick H. Evans, of the Bradley Polytechnic Institute, Peoria, Ill., recently published by the Manual Arts Press, through whose courtesy they are here reproduced.

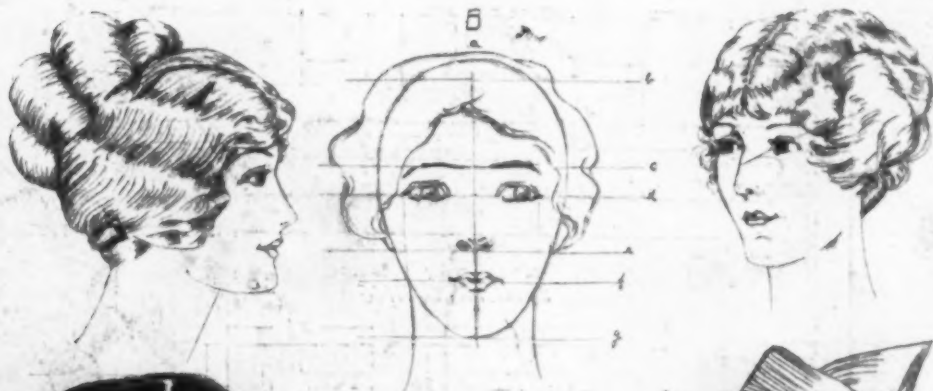
Each of the drawings  
we locate the drilled hole  
precisely.

In a rough casting, this

Each of the drawings above locate the drilled hole precisely.

On a rough casting, this hole is not precisely located.

PLATE XXII. The reference material here shown is from two other plates (D-15 and D-16) from Professor Evans' valuable work destined to become popular with all mechanical drawing departments.



HEADS  
CONSTRUCTION  
COIFFURE  
HATS

Clipped from sheets by  
Bertha Frankel and  
Sadie Schaeffer

PLATE XXIII. Drawings by high school pupils illustrating the course in costume design in the Washington Irving High School, New York, under the direction of Miss Florence Newcomb.



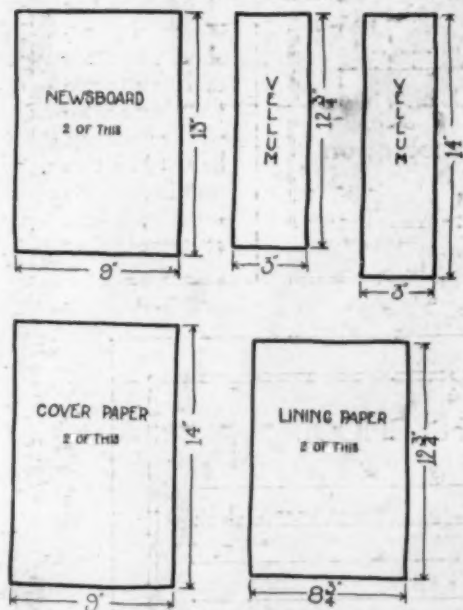


PLATE XXIV. Dimensioned sketches of the parts of a portfolio.

Plan the cover paper to be large enough to allow for  $\frac{1}{2}$  inch lap to fold over the three free edges, but remember to allow a margin of vellum to show at the other edge. Plan the lining paper to be small enough to allow the foundation to extend beyond it at least  $\frac{1}{8}$  of an inch on all sides.

Make dimensioned sketches of all pieces and lay out and cut all parts. (See Plate XXIV.) Place the newsboard foundations on the short piece of vellum at the proper distance apart, with equal amounts of vellum extending under each. The newsboard, of course, will extend at each end a trifle beyond the vellum. When the proper position is determined, draw pencil lines lengthwise of the vellum indicating the edge of each cover. Put paste on the vellum and rub down well onto the newsboard forming the inside of the hinge. To make sure that the upper and lower edges of the covers are in a continuous straight line, place a rule or straight edge against one cover, extending across and beyond the vellum; place the second cover against the rule and the edges will be in a straight line. (See Plate XXV.) Paste the second piece of vellum onto the outside and

turn the projecting ends over the newsboard, pasting them down.

Properly place one foundation piece on the cover paper, allowing the vellum to show where it laps onto the newsboard, and draw around it. The amount of vellum which is to show is a problem in space division. Just how much will look well on the particular cover under consideration should be carefully thought out.

Apply paste to the cover paper noting that it requires more skill to spread paste uniformly on a heavy paper than on vellum or lining paper. Place one piece of newsboard on the paper as previously marked, turn them over and rub down. A piece of cloth held in the hand and used for rubbing the surface prevents finger marks; or the rubbing may be done on a piece of paper laid over the surface. The

(Continued on page 390)



PLATE XXV. (A) Pasting the newsboard face to the vellum back. (B) A magazine in a stiff cover.

**MEMBERSHIP CARD**

This Certifies that \_\_\_\_\_  
is a member of the  
**Milton High School Athletic Association**

1912-13

\_\_\_\_\_  
Treasurer

**J**UST how to  
do it in the  
school print-  
shop. Standards  
of Excellence  
for those who  
wish to achieve  
beauty in the  
printing used by  
leading public  
schools of today

**MILTON HIGH SCHOOL**

M \_\_\_\_\_  
was necessarily detained at \_\_\_\_\_ o'clock  
on \_\_\_\_\_  
by \_\_\_\_\_  
Instructor

Do not record as tardy, but forward this card to the office with  
your attendance blank

**This is to certify that the bearer**

\_\_\_\_\_  
**has been excellent this week in  
punctuality, effort, and conduct**

STANDARDS OF EXCELLENCE FOR  
THE SCHOOL PRINT SHOP

Considering the youth of the school print shop, its limited equipment, and the immaturity of its workmen, its output is praiseworthy.

each case the style of design is suggested by the character of the card. Such refined delicacy of line and such soft contrasts of tone as the Conduct Card exhibits would be inappropriate in a Membership Card for an Athletic Association. All the cards show thoughtful

Section	Milton High School Athletic Association
Row	<p>"NEPHEW OR UNCLE"</p> <p>(Comedy in Three Acts)</p> <p>Town Hall, Thursday, April 20</p> <p>At 8 P. M.                      Doors Open at 7.30</p>
Number	<p>Reserved Seat                      Thirty-five Cents</p>

PURITAN SERIES

But no one pretends to be satisfied with it. We are all hoping for better results every month. Better results will come through familiarity with fine printing and practice in emulating it. To assist teachers in collecting examples for children to study, the *SCHOOL ARTS MAGAZINE* presents herewith a few specimens of job composition based on things issued by school presses, revised by expert compositors.

**SCHOOL CARDS.** Problems that are comparatively simple from the technical point of view, are often extremely difficult from the æsthetic point of view. A ticket, membership card, or certificate, is a good example. The opposite page shows three successful solutions by The American Type Founders Company. In each but one style of type is employed. They exhibit three degrees of elaboration, each perfectly consistent in itself. The *Membership Card*, in severe Bodoni type, has a simple brass rule border. The *Detention Card*, in the new and beautiful Packard type, so much less formal in style, has an Ovolo border which expresses a similar freedom of treatment. The *Conduct Card*, in the Cheltenham Bold Shaded, has a Grecian shaded border, as formal as the text itself. In

arrangement, and careful spacing; with scrupulous attention to the adjustment of part to part. The hair lines indicate the edges of the cards. Each when completed by the addition of the name, would be well balanced, with the center of attractions above the geometric center of the card.

**THE CHECK-TICKET** shown herewith is a successful solution of another difficult problem, namely the designing of a ticket and check pleasing as a whole, and with each part pleasing after separation. In this case the unity of each part, and of the two combined, has been secured by the clever use of brass rules. Double lines enclose the whole in each case; single lines separate the parts within. The crossing of the outer rules at the corners may be defended upon the ground that where the margins are necessarily so narrow they may be treated as forming an ornamental border, composed of four rectangles and four squares, within which the body of the card appears as a rectangle defined also by brass rules. Not often is the ticket and its stub so successfully related as in this example, from the H. C. Hansen Type Foundry, Boston.

**GROUP JOB WORK.** When a function demands the printing of posters, programs, and tickets, the three, forming the group of jobs, should have something in common. In the case here illustrated the twin harps, a symbol of co-operation for musical success, has been chosen as the common element.

**BOOKBINDING***(Continued from page 387)*

paper should cling firmly to the foundation at every point, and this should be assured before proceeding. Apply paste to the projecting laps, fold them over and rub down. Treat the other half in the same manner.



Notice how the text of the *Invitation* is massed, in rectangular form to harmonize with the card, but with two lines of odd length, introducing an element of freedom and thus echoing the informal element in the harps. The formal balance of the card gives to it a certain dignity of effect, while its ornamental detail adds richness. The *Program* on the opposite page is also symmetrical in its plan of arrangement, and presents a type face of marked individuality, but one easily read. Notice how the lines in the body of the program have been spaced to do away with the awkward open spaces that would have appeared after 3, 6, and 7, had the spacing been mechanically uniform. The program, as it stands appears at first glance, uniformly distributed over its area. Notice also that the heavy and light strokes of the type face are repeated in the heavy-light of the ornamental device, and in the heavy-light of brass rule border. If a lighter rule had been used outside, the twin harps would have been too obtrusively black.

It is desirable to tie the portfolio together on one side at least. For this purpose secure tape of harmonizing color and  $\frac{3}{8}$  or  $\frac{1}{2}$  an inch in width. About  $\frac{1}{2}$  an inch from and parallel to the front edges cut a slit through both paper and newsboard of the same length as the width of the tape. (This needs to be done with a knife or, better yet, with a chisel.) Insert a piece of tape from 6 to 9 inches long in each slit and securely paste at least 1 inch to the inside of the newsboard, allowing the greater length to project from the outside. Paste the lining paper on the inside of each half and this will cover the pasted end of the tape. The portfolio is then complete.

(B) By a different arrangement of tape the same kind of portfolio may be used as a magazine holder or cover for a paper book or pamphlet. Plan the newsboard foundations to project  $\frac{1}{8}$  of an inch beyond the book on three sides. The space between the two pieces of newsboard should be at least  $\frac{1}{2}$  an inch greater than the thickness of the book so that the

# Mid-Winter Play Festival of the Lincoln Grammar Schools

City Auditorium, February 9, 1913, 8 o'clock



## PROGRAM

- 1 OVERTURE—Selected High School Orchestra
- 2 INDIAN DANCES Clinton, Elliott, Whittier
- 3 GENERAL PHYSICAL DRILL  
Baneroff, McKinley
- 4 COLONIAL MINUET Capitol, Prescott
- 5 MUSIC High School Orchestra
- 6 OBSTACLE RELAY RACES  
Hayward, Longfellow, Randolph
- 7 FOLK DANCES Everett, Park, Saratoga
  - a Strasik (Bohemia)
  - b Green-Sleeve (English)
- 8 IRISH LILT Grade School Boys Y. M. C. A.
- 9 HIGHLAND FLING Clinton, Elliott, Whittier
- 10 FLAG DRILL Bryant

PURITAN SERIES

Composed, by request, for the School Arts Magazine by The H. C. Hansen Type Foundry, Boston





PLATE XXVI. A design for a postcard for coloring. By Miss Rachel Weston, Fryeburg, Maine.

covers will lie flat when the book is inside. It will be seen that with so wide a space the inner edge of the newsboard will not extend as far back as the back of the book, and in planning the newsboard it should actually be narrower than the book. Make dimensioned sketches of all pieces and lay out and cut all parts.

Construct the covers as for the portfolio, but insert the tape as follows: About  $\frac{3}{4}$  of an inch from both upper and lower edges of the back cover, and just where the cover paper laps onto the vellum, make slits of the same width as the tape and parallel to the edges. Push one end of the tape through from the outside and paste, with the end turned toward the edge. Carry the tape over the adjacent edge along inside of the cover and over the opposite edge where it should be inserted in the second slit and pasted on the inside as at the other end. A little slackness of tape is not objectionable. The lining paper may come

to the edge of the tape, or, with more difficulty, be slipped under it.

When one cover of the book has been placed under the tape, it should hold it securely. (See lower illustration, Plate XXV.)

If desired, there is here an excellent opportunity for the application of a cover design. This may consist of simple straight line borders in lower grades, or of more elaborate designs in upper grades. Lettering also may be used either singly or combined with decorative figures. The design should be carefully planned before any attempt is made to place it upon the finished cover. Erasures are always noticeable and should be avoided. It is recommended that straight lines should be drawn with rule, and the distance of the border from the edge measured either with a rule or a piece of paper. The decoration may be applied with ink, crayons, or water color. Common ink diluted gives the effect of a darker tone of the color of the paper and as it is easily obtained it is on the whole a satisfactory medium.

### Miscellaneous

**A NEW YEAR'S CARD.** By Rachel Weston. Something to copy and color is always in demand. Here is "A cute one," Plate XXVI. In coloring it select the most harmoniously dressed little girl in the room and use her as a model.

**PLAYMATES FROM OTHER LANDS.** Plate XXVII gives the fifth in this series of designs for coloring, by Miss Weston, made especially to help teachers in their geography work.<sup>5</sup> Here follow the artist's notes on coloring the Greenland card:

**GREENLAND.** For the sky use a bright clear blue, lighter near the horizon. Paint the distant ice field with a delicate wash of emerald green. For the cliff use the same with blue added. The igloos or snow houses and the foreground are a faint tint of yellow. The doorways are like the cliff in color. Use emerald green and blue for the enticing hole in the ice.

Oo-na-lah and A-mee-lee, the little black haired, brown faced Esquimo boy and girl are dressed alike. Their coats and hoods of sealskin may be painted a warm gray, and the long fur about the neck and wrists tinted with yellow ochre in which there is a little violet. The nan-

<sup>5</sup> The other designs in the series have appeared as follows: Holland, in September, 1913; Switzerland, in October, 1913; Italy, in November, 1913; Mexico, in December, 1913. These may all be had, printed on postcards, for coloring. School Arts Publishing Co., 120 Boylston Street, Boston Mass.

nookies or shaggy trousers are the same. The sealakin mittens and kaniks or boots, made with the fur inside, are a dark brown. On-na-lah's fishing rod is burnt sienna.

A wash of emerald green and blue may be used for the title space in which appear the walrus heads of brownish gray with white tusks.

its invention to the Babylonians. It consisted of a vessel from which water escaped through an orifice, where its flow could be regulated. Within the vessel was a float whose position was shown upon a scale visible from



PLATE XXVII. The fifth in the series of decorative designs by Rachel Weston, Fryeburg, Maine, illustrating "Playmates from Other Lands."

**AN INVITATION CARD.** Teachers sometimes need a pretty design to use for a card to the parents in the district, announcing some special day when the school is at home to its friends. Mrs. Florence Pretz Smalley has made such a design reproduced herewith as Plate XXVIII.

**THE CALENDAR.** Coming along to the Roman period we find a wider use of the water clock, or clepsydra, as a time keeper. It was an ancient device. Heroditus ascribes

the outside. In the earlier forms the scale was a vertical one, like that of a thermometer, but in the later, more elaborate forms the scale was in the form of a dial with a hand worked by means of a thong or cord from the float over an axle to a counterbalancing weight. Plate XXIX from a photograph of the blackboard drawing, shows a Roman water-clock upon a paved terrace in one of the public gardens of the Imperial city, of the time of Augustus. The quotation is from



PLATE XXVIII. A design for a school invitation to be colored by the children. By Florence Pretz Smalley, Los Angeles, Cal.

the Marpessa of Stephen Phillips. It states poetically the work of the returning sun, and in the phrase "benignly falling hours" hints at the ancient method of time keeping by means of the water-clock.

A BLACKBOARD PANEL for January, Plate XXX, shows the simplest possible kind of blackboard decoration, a panel containing a few quotations with a decorative headband appropriate to the month. Mr. Hall, who drew this plate, believes that in the making of hand-drawn designs involving repetition, the tracing paper should not be used. There is no good reason why a unit should be mechanically repeated; indeed, there are good reasons why it should not be. In the best historic work exact repetition of every detail never occurs. Such repetition came with the introduction of machinery.

Repetition of the mass, of the general effect of the unit, is sufficient. The varieties that come naturally through redrawing the unit freehand, add greatly to the charm of the whole design.



PLATE XXIX. The fifth in the series of decorative designs for the blackboard having the history of timekeeping as motif.

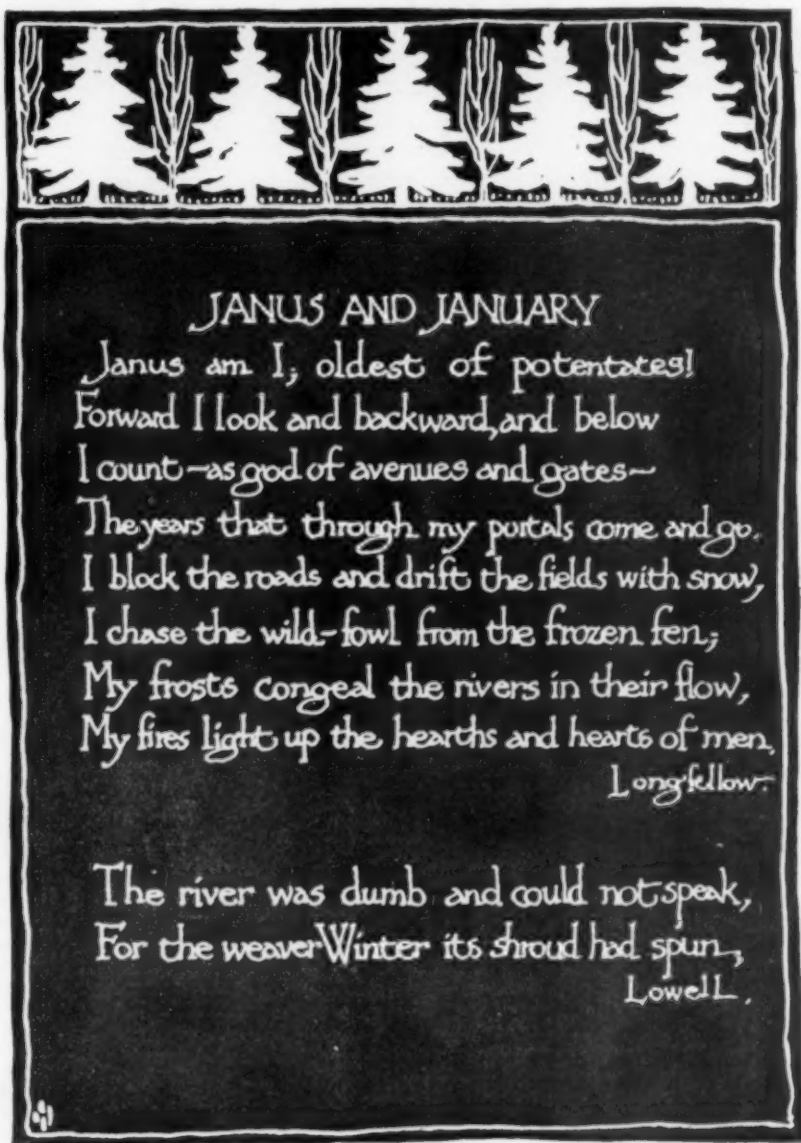


PLATE XXX. A decorative panel for the black-board for the month of January, By James Hall.

# JUST HOW TO DO IT

"SOMETIMES I THINK—AND THEN AGAIN, BY JOVE, I DON'T KNOW."

—A more than ordinarily honest loafing-place philosopher.

## How to Teach Printing



Charles Marten

THE course followed by pupils in the Jewish Orphan Asylum, Cleveland, Ohio, under the direction of Mr. Charles Marten, Director of the Industrial Arts.

Our course in printing is only one of several courses in Industrial Education that are planned with the main object in view of helping the pupils to discover their dormant powers, thus aiding them to find that vocation for which they are best adapted. So far as possible, the knowledge already acquired in the earlier grades is used as a foundation for the work. Part of the course is carried on as regular class work for the Seventh Grade boys. The equipment limits the use of the print shop to only those boys who are the most interested in printing. The beginners in the print shop are taken from the Seventh Grade class. The advanced printers are chosen from the Eighth Grade class, the most efficient pupil acting as foreman or head of the print shop, he being responsible for the equipment and the work turned out.

### OUTLINE OF COURSE FOR PRINT SHOP

#### I. BRIEF HISTORY OF THE DIFFERENT METHODS OF COMMUNICATION.

Class discussions on early methods of transmitting knowledge.

Class discussions on modern methods of transmitting knowledge.

Making of books before the invention of printing.

#### II. BRIEF HISTORY OF PRINTING.

##### 1. Types.

- a. Invention of movable type.
- b. Improvements in type making.
- c. Methods of reproducing type forms by stereotyping and electrotyping.

d. Styles of types:—(Use illustrative material).

##### 2. Type Setting.

- a. Early method.
- b. Modern method:—Job work; book work, newspaper work; monotype and linotype machines.

##### 3. Presses.

- a. Description of first hand press.
- b. Evolution of the printing press showing improvements of the different type of presses.
- c. Modern newspaper presses.

##### 4. Evolution of Writing and Printing Material.

- a. Materials used by primitive man.
- b. Stock used in modern printing office; how stock and size are regulated by the requirements of the use of the finished product.

#### III. TALKS ON VALUES OF PRINTING.

As a factor in the business world:—advertising, newspapers, magazines, books, etc. (Use illustrative material.)

#### IV. INDUSTRIAL EXCURSION TO NEWSPAPER PLANT.

1. Different departments:—sub-division of authority.
2. Vocations:—Divisions of labor as unskilled, and skilled; methods of securing apprentices and competent workmen.
3. Hours of labor and methods of remuneration.
4. Labor Legislation and its benefits.
5. Inventions:—Telephones, and telegraph system, type setting, machine presses, etc.
6. Close relationship of invention of Labor Saving Devices and Competition.

#### V. NAMES AND USES OF MATERIALS IN PRINTING SHOP.

1. Types:—Names of parts; contents of a font; position in the case; different faces and sizes of type; harmony of one face of type in relation to another; choosing of appropriate faces of type to harmonize with size of paper and color of ink.
2. Use of quads, leads, rules, reglets, etc.
3. Use of chase, furniture, quoins, key, planer, and mallet.
4. Use of compositor's stick and galley.
5. Parts of the press; cleaning and oiling; rollers, their composition and care.
6. Manufacture of inks:—Composition, different grades and uses.

#### VI. COMPOSITION WORK:—Book, job, and newspaper composition.

1. Shop drawing of case showing proper position of letters.
2. Point system described.
3. Selection of suitable type.
4. Correct way of holding compositor's stick.
5. Proper method of setting type, use of nicks.
6. Punctuation, abbreviation, and division of words.
7. Justification of each line as set up.
8. Proper method of transferring type from com-



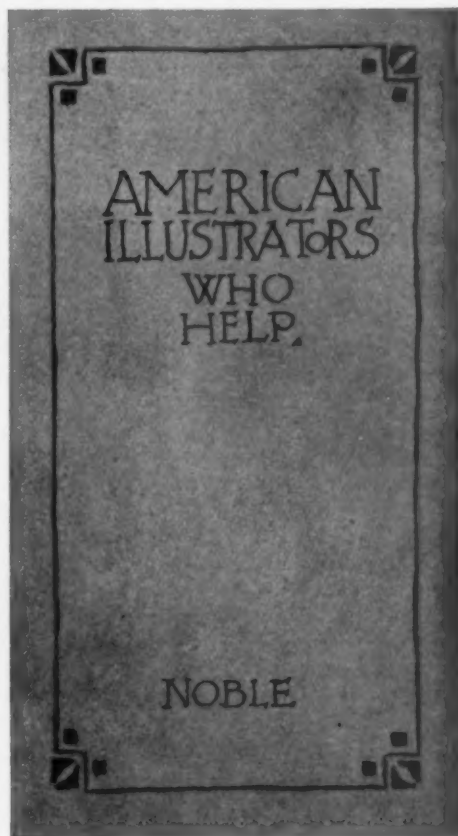
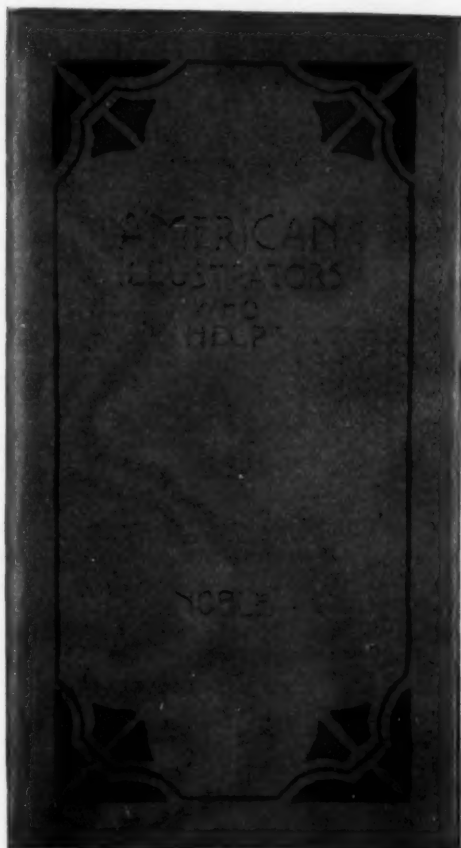


PLATE I. A booklet cover "before and after" constructive criticism.

positor's stick to galley; making corrections of errors on galley; tying up type.

9. Imposing or locking up Process:—Method of transferring type from galley to imposing stone; arranging chase, bearers, furniture, quoins; removing cord around type, planing, securing type, testing firmness of page of type before removing chase from imposing table.

10. Proof:—Leave margin for correction; explanation of proof marks; correction of typographical errors and justification of line.

11. Methods of washing type after proof taking.

12. Printer's terms:—Pl, solid, leaded, fat, tabular, hanging indention, flush, etc.

#### VII. PRESS WORK.

1. Preparing press and rollers.
2. Selection of ink to suit paper; its color and texture.
3. Inking:—Method of removing superfluous ink from plate.
4. Method of counting sheets by measuring.
5. Adjusting proper impression by overlaying and underlaying with tissue paper.

6. Setting of gauge pins for properly spacing printing.
7. Feeding:—Methods of feeding envelopes, letter heads, etc.

8. Use of different powers.

#### VIII. DISTRIBUTION OF "DEAD MATTER."

1. Methods of washing type after printing.
2. Wetting type to increase adhesion.
3. Preparation of type for distribution when more than one style has been used.

4. Correct method of holding type for distribution.

#### IX. BOOKBINDING.

#### X. COLOR WORK.

1. Review of knowledge of water color.
2. Method of coloring illustrations for books, magazines, newspapers, and advertisements.

Some of the educational values of the print shop noted briefly are:—

1. Printing offers a broad field for educational training.
2. It aids the non-mechanical boys to discover their latent abilities.
3. It develops the artistic tastes.

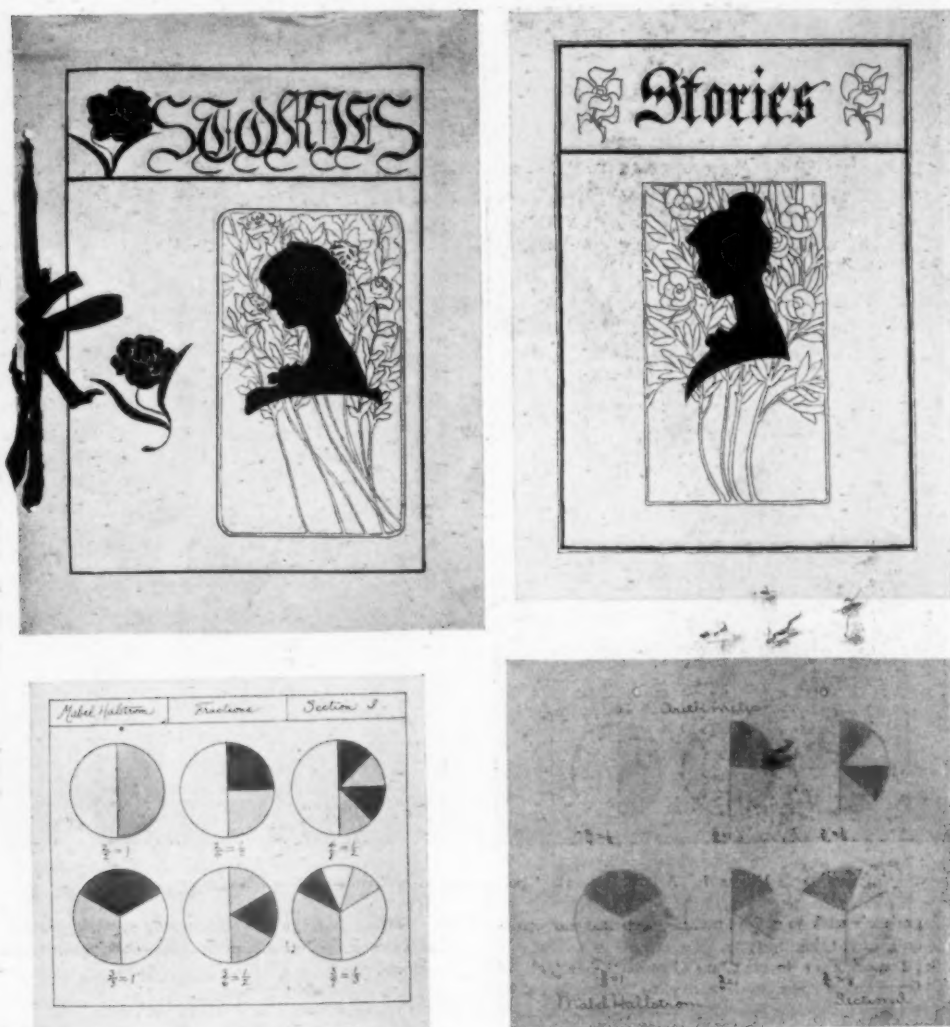


PLATE II. A cover for language papers, and an arithmetic paper "before and after" constructive criticism.

4. It brings the pupils in closer contact with the business world.

5. It offers many opportunities to correlate the knowledge acquired from the school studies, construction, and art work in the earlier grades.

6. The work can be made practical and applied to the needs of the school and pupils.

### How to Treat Tail Pieces

The four drawn tail pieces in this number, pages 330, 340, 347, and 353, were designed especially for this number by Mr. James Hall.

They all suggest the month. They are simple enough for children to emulate. While free in treatment they are evidently *designed*, according to the law of free balance. Notice the restrained use of black areas. The effect of each design is gray,—a gray in harmony with that of the type page as a whole. A well designed tail-piece should take its place as a part of the page, unobtrusively, but effectively, adding a pleasant and memorable *adieu* as the reader passes on.

## How to Criticise

NOTE. The "before-and-after" examples which are appearing in this section of the MAGAZINE, show first the work of school children, just as it has come to the Editorial office, and over against each a revised form, designed jointly by Mr. Bailey and Mr. Hall, following as closely as possible the original idea of the child, but corrected, from the esthetic point of view. The re-drawing is, in each case, Mr. Hall's.

### A BOOKLET COVER

The pupil's work, at the left, Plate I, shows sound instruction in certain principles of design, but it fails to conform to the most fundamental principle, namely, that in the cover of a booklet, while the design should strike the eye first as a whole, the *title* should be the dominant feature. In the pupil's design the corners overpower everything else. They are too large, too uneasy in line and too insistent upon the diagonals. In comparison the margin lines seem weak, and the lettering in a dead faint! The revision speaks for itself. To subordinate properly the decorative elements, gray has been employed throughout, the lettering only being in black. Notice also the effect of the slight changes in spacing, especially in the margins.

### A COVER FOR LANGUAGE PAPERS

The design at the left, Plate II, is notably original, and reflects a thoughtful painstaking technique; but it fails in effectiveness chiefly through the *personal egotism of each element*, so to speak. Each letter wants to be at the head of the class,—a capital. The flower given second place by position would outshine that given first place, with the initial. The silhouette is not content to be a silhouette, but would rival in its details, the elaborate background. Background, letters, and binding ribbon, vie with one another in waving their hands to attract attention! Everything but the margin line is so free that the whole appears lawless.

In the revision, symmetry is the law. One axis is sufficient for page, margin lines, decorative panel, silhouette, and title panel; and even the florettes are symmetrically placed with ref-

erence to that one axis. This of itself makes for unity. In Old English or German text, words should NEVER be composed of capitals. The prime requisite in lettering is legibility. One capital is sufficient. By making the title central and solid black, and the supporting florettes light, the title is given first place. By gathering together the stems, in the decorative panel, reducing their number, relating them to the axis of the panel, and by quieting the wiggling lines of foliage above them, the rich background for the silhouette is subordinated to the figure. By changing slightly the proportions of the figure a vertical feeling is substituted for the horizontal feeling it gave, and it is thus brought into closer harmony with the upright panel, and the upright page. The dark-light of the decorative panel is repeated in the dark-light of the title, and echoed in the dark-light of the margin lines. The whole is more *consistent*. It holds together better. Not an original *idea* of the pupil has been sacrificed,—except the impudent binding ribbon. That *had* to be suppressed for the common good. It was as distracting as a playful puppy in church, or a frolicsome baby at an author's reading!

### AN ARITHMETIC PAPER

Merely to balance better the plate, the pupil's work was placed at the right in this case. The sheet reflects unusual forethought in arrangement, and is, on the whole, a success. But the title is too indefinite, and lettering should never roost on a margin line like birds on a telegraph wire. For quick identification the pupil's name might well be given first place. In the revised sheet all information as to subject, name, and "condition of servitude" has been disposed of in the heading, which of itself illustrates the subject,—fractions—thirds. Notice how the revised spacing of the area containing the six circles, and of the margins, improves the appearance of the sheet as a whole.

The original sheet was hektographed by the teacher, and given to the pupil to color and letter. In all such cases a well planned sheet, providing for all necessary additions, and presenting a model arrangement, finely proportioned, helps to establish standards of excellence in the pupil's mind.

# ART-CRAFT LITERATURE

ALL THAT MANKIND HAS DONE, THOUGHT, GAINED  
OR BEEN; IT IS LYING AS IN MAGIC PRESERVA-  
TION IN THE PAGES OF BOOKS.

*Carlyle.*

## Books and Utilities for Printers

Such is the subject of a little pamphlet issued by the Inland Printer Co. of Chicago, giving a list of such things "prepared or selected with a view to their practical value to those engaged in printing or allied arts." It has twenty-four packed pages locating reliable information on every phase of the printing craft. Several teachers of printing have kindly checked in this list, and in another list, "Books About Printing," issued by the Oswald Publishing Company, of New York, the titles of books they have found to be of greatest usefulness in teaching.<sup>1</sup> Here is the result:

- AMERICAN MANUAL OF PRESSWORK. 164 pages. \$4.00.<sup>2</sup>
- ART OF BOOKBINDING. By J. W. Zaehndorf. 200 pages, illustrated, eight plates. \$1.60.
- BIGELOW'S HANDBOOK OF PUNCTUATION. By Marshall T. Bigelow. 116 pages. 55 cents.
- BOOKBINDING FOR AMATEURS. By W. J. E. Crane. 184 pages, illustrated. \$1.10.
- COLOR AND ITS APPLICATION TO PRINTING. By E. C. Andrews. 123 pages, 47 illustrations, 3 color inserts. \$2.00.
- CONCERNING TYPE. By A. S. Carnell. 65 pages. 50 cents.
- CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. 32 pages. 25 cents.
- CORRECT COMPOSITION. By Theodore Low DeVinne. 476 pages. \$2.10.
- DESIGN AND COLOR IN PRINTING. By F. J. Trezise. 83 pages. \$1.00.
- ESTABLISHING A NEWSPAPER. By O. F. Byxbee. 131 pages. 50 cents.
- HISTORY OF COMPOSING MACHINES. By John

S. Thompson. 200 pages, fully illustrated. \$2.00.

HORGAN'S HALFTONE AND PHOTOMECHANICAL PROCESSES. By S. H. Horgan. \$3.00.

IMPOSITION, A HANDBOOK FOR PRINTERS. By F. J. Trezise. 72 pages, fully illustrated. \$1.00.

LETTERS AND LETTER CONSTRUCTION. By F. J. Trezise. 166 pages, 111 illustrations. \$2.00.

MAKING READY ON PLATEN PRESSES. 440 pages, 50 cents.

MANUFACTURE OF PAPER. By R. W. Sindall. 58 illustrations. \$2.10.

MODERN BOOK COMPOSITION. By Theodore Low DeVinne. 477 pages, illustrated. \$2.10.

PLAIN PRINTING TYPES. By Theodore Low DeVinne. 403 pages. \$2.10.

PRACTICAL GUIDE TO EMBOSsing AND DIE STAMPING. \$1.50.

PRACTICAL PAPERMAKING. By George Clapperton, 208 pages. \$2.60.

PRACTICAL PRINTER, THE. By H. G. Bishop. 200 pages. \$1.00.

PRINCIPLES OF DESIGN. By E. A. Batchelder. 171 pages. \$3.00.

PRINTER'S GREEN BOOK. \$2.00.

TYPOGRAPHY OF ADVERTISEMENTS. By F. J. Trezise. 136 pages, 65 illustrations. \$2.00.

VEST-POCKET MANUAL OF PRINTING. 86 pages, 50 cents.

WILSON'S TREATISE ON PUNCTUATION. By John Wilson. 334 pages. \$1.10.

To this list should be added:

MODERN METHODS OF PRINTING. Published by the North End School of Printing, 20 Parmenter St., Boston, Mass. 30 pages. 20 cents.

<sup>1</sup> Probably the best Bibliography, with descriptive notes, is that published by the North End School of Printing, Boston, Mr. A. A. Stewart, Instructor; now nearly out of print. This school publishes also a List of Books in its own Library, price 10 cents.

<sup>2</sup> May be had of the Oswald Publishing Co., 25 City Hall Place, New York. All the other books mentioned in this list may be had of The Inland Printer Co., 632 South Sherman Street, Chicago, Ill.



\***PRACTICAL TYPOGRAPHY.** A textbook for students of printing. By George E. McClellan, Instructor of Printing, Lakeside Press School of Printing, Chicago. In loose-leaf style, sixty-three exercises are here presented, treating of composition with type. This book is without doubt of first importance to instructors in printing. The Manual Arts Press, Peoria, Ill. \$1.50.

\***PRINCIPLES OF ADVERTISING ARRANGEMENTS.** By Frank Alvah Parsons, Principal of the New York School of Fine and Applied Art. This book is the best in the field of design as applied in printing for commercial purposes. The Prang Company. \$2.00.

\***PRINTER'S DICTIONARY, THE.** By A. A. Stewart. The outgrowth of experience in teaching. The best book of its kind. Published by the North End School of Printing, 20 Parmenter Street, Boston. \$2.00.

Nor should the live teacher slight the best of the *Printers' Magazines*, among which must be mentioned:

**AMERICAN PRINTER,** Oswald Publishing Company, 25 City Hall Place, New York, \$3 00 per year.

**GRAPHIC ARTS,** The Graphic Arts Company, 532 Atlantic Ave., Boston. \$3 00 per year.

**INLAND PRINTER,** The Inland Printer Company, 632 South Sherman St., Chicago. \$3.00 per year.

**PRINTING ART.** The University Press, Cambridge, Mass. \$3.00 per year.

## A Book for the Makers of School Publications

\***THE COLLEGE ANNUAL PONY,** a book for the Business Manager and for the Editor-in-chief of a school publication. "The authors of the various chapters have tried to keep in mind that they are meant to be of use to the uninitiated in business and editorial matters, and in printing and engraving technicalities." They have succeeded. The book is well printed on fine paper, and attractively bound. Published by the Hausauer-Jones Printing Company, Buffalo, N. Y. Price, \$1.00.

\*Books which promise to be of especial value to teachers of drawing and handicraft are starred (\*) and added to the School Arts Library of Approved Books, which may be purchased from the School Arts Publishing Company at a discount to readers of the *SCHOOL ARTS MAGAZINE*.

## Industrial Education

Recent additions to the rapidly growing literature of this subject, are the following:

**VOCATIONS FOR GIRLS.** By E. W. Weaver, Director of Vocational Guidance and Industrial Education Bureau of the Buffalo Chamber of Commerce. "A summary of the available information relating to the conditions for admission to gainful occupations," together with suggestions for personal advancement. A. S. Barnes Co. 75 cents net.

**THE NEW INDUSTRIAL DAY.** By William C. Redfield, a New York business man and worker for social betterment, of national reputation, and a Congressman. A plea for the recognition of "right values" in the relation of man to man, as employer and employed, to the end that all may be happier and more productive. The Century Co. \$1.25.

\***SHELTER AND CLOTHING.** By Kinne and Cooley, Teachers College, Columbia University. A text book of the household arts. Something of its unusual character may be gathered from the fact that it contains chapters on the Decoration of the Home, on Embroidery, and Costume Design. A sensible, well made book, adequately illustrated. The Macmillan Co. \$1.10 net.

**IDEALS AND DEMOCRACY.** By Arthur H. Chamberlain, Editor of the *Sierra Educational News*. "The great fundamental principles that lie at the base of our social structures" presented in "a distinctly human rather than in a purely professional manner." Vocational Adjustment is one of the important chapters. Rand, McNally Co. Price, \$1.00.

**BEDROCK.** By Annie L. Diggs. A remarkable little book advocating the establishment of a Bureau of Employment in connection with each and every educational institution in the United States. The Social Center Publishing Co., Detroit, Mich. 25 cents.

**INDUSTRIAL EDUCATION** is the general title of four leaflets published by the National Association of Manufacturers of the United States of America. The leaflets are Nos. 9, 22, 28,



and 34. They are important to those who would see this great problem from all sides.

A BIBLIOGRAPHY OF INDUSTRIAL, VOCATIONAL AND TRADE EDUCATION has recently been issued from the Bureau of Education, Washington, as Bulletin 1913, No. 22. It contains 885 titles.

BULLETIN OF THE GRAND RAPIDS PUBLIC LIBRARY, Vol. 9, No. 10, October 1913, contains a valuable bibliography on Vocational Guidance, with an outline of a course of study on that subject. Price 4 cents by mail.

### Four Books on the History of Art and Craft

RENAISSANCE AND MODERN ART. By W. H. Goodyear. A reprint of a book which has for some years held its place among the standard art histories. In a broad and scholarly manner, Mr. Goodyear summarizes the philosophy and history of the architecture, sculpture and painting of the Occident from the time of the Renaissance to the present. The book contains many halftone illustrations, and its popular price, 50 cents, makes it generally available to students. The Macmillan Company.

\*AMERICAN GRAPHIC ART. By Frank Weitenkampf. A handsome illustrated volume of 374 pages dealing with etching, engraving on wood and metal, lithography, and their application to illustration, posters, book-plates, etc. Invaluable for reference in any course on "American Art for American School Children." Henry Holt & Co. Price, \$2.75.

\*ENGLISH INDUSTRIES OF THE MIDDLE AGES. By L. F. Salzmänn. This illuminating volume will be welcomed by everybody who takes industrial education seriously. If industrial education is to do more for boys and girls than to turn them *earlier* into industrial barnacles, it must become to them a means of culture. Such a book as this, a morning star in the cultural literature of industry (yet to appear) is of extraordinary value just now. It whets one's appetite for a complete history of the various handicrafts, a history that shall add new constellations to the sky of the spirit,

the names of master craftsmen, too long obscured,—the names of the men who illuminated the Gospels for Lothaire, built Carcassonne, forged the armor of Richard, wove the tapestries for the Field of the Cloth of Gold, tooled the leather for the royal chairs of Isabella, and wrought the crown of Elizabeth of England. Mr. Salzmänn's book is, as he says, merely an introduction to the subject, but every teacher of handicraft should rejoice in such an introduction. Houghton, Mifflin Company. \$2.00 net.

MEMORIES OF JAMES McNEILL WHISTLER. THE ARTIST. By Thomas R. Way. "Written by an artist and craftsman who knows." With 48 illustrations. Price, \$3.00 net.

### A Book for the Leaders<sup>3</sup>

"To Prof. Hugo Munsterberg the honored teacher with whom I first began the study of aesthetics." Such is the dedication in Miss Eleanor Rowland's volume on the philosophy of the beautiful. The five chapters include the following subjects: Sculpture, The Minor Arts, Painting, Music, Art and Nature. These studies in aesthetics are keen in their analysis and strikingly well phrased. Those who are interested in considering the reasons for the particular types of pleasure which the various forms of art are capable of giving, will find the book interesting and illuminating. A single quotation from the chapter on the Minor Arts may serve as an example of the brilliant style of the author. "We have granted already that the minor arts bear a special relation to the place they were intended to occupy. They demand, by their very form, that the activity which they suggest be carried out. But that is very different from practical usefulness. That a stained glass window cries out to have the light shine through its vivid panes: that a heavy ring implores to be handled; and that a rich shawl sighs for its breadth to be gathered into folds and its colors reflected on itself, seems as far removed from bread and butter pursuits as for a poem to prefer articulation by a good voice to distortion by a cracked one."

J. H.

<sup>3</sup> The Significance of Art. By Eleanor Rowland. Houghton, Mifflin Company.

## An Oriental Art for the Occident<sup>4</sup>

Miss Mary Averill, the author of a new book on "Japanese Flower Arrangement," says, in her introduction: "After long travel through India, Ceylon, and China I was more deeply impressed than ever that flowers are a greater factor in the life of the Japanese than in that of any other nation.

"When I returned to Japan, my study of the art of flower arrangement for years convinced me that the Japanese held in this art knowledge of value to Western peoples. Following this art from youth has given the Japanese an idea of proportion, taught them the power of concentration, and one might almost say imbued them with many of the finest traits of character."

The book is full of important considerations and directions for the practice of this art of flower arrangement which deserves in the Western world a serious position among the avocations of thoughtful people.

According to Miss Averill, "all of Japan's most celebrated generals have been masters of the art, finding that it calmed their minds and made clear their decisions for the field of action."

The twenty-two brief chapters are fully illustrated by vigorous Japanese line drawings which in themselves are educational. To name a few of the topics taken up may suggest the scope of the book: Principals and Rules of Flower Arrangement; How to Arrange Five Chrysanthemums; How to Suggest the Season of the Year in Flower Arrangement; When Flowers Alone May Be Used and When Leaves Only; The Schools of Japanese Flower Arrangement.

Other lessons beside art may be found in the artistic creed of the Japanese. For example here is a statement that deserves the careful consideration of a large class of metropolitan dwellers. "Flowers blooming out of season would never be chosen for a present by a Japanese nor used as decorations for an entertainment. In fact a Japanese never attaches any value to flowers or fruit forced out of their proper season; strawberries in January have no charm for him."

J. H.

## New Manuals and Plates

\*DESIGN AND CONSTRUCTION is the title of a new series on Constructive Handwork now being published by the Whitaker & Ray-Wiggin Company of San Francisco. The first number to appear is an "Advanced Book" by Arthur H. Chamberlain, Nelbert Murphy, and Alfred Guillon. It is a paper-covered pamphlet of 54 pages, 8 x 11 inches, good plates, in black-and-white and color, showing attractive designs to be carried out in clay, leather, wood, metal, cloth, etc., all in the general style initiated by the teaching of Ernest L. Batchelder. As a source book this pamphlet deserves a place in every arts and crafts library, no matter how small. Price 35 cents net.

TOPIC BOOKS OF ART EDUCATION. This new series, by the Prang Company, promises to be of great service to teachers everywhere. Thus far seven numbers have appeared in pamphlet form, pages 6 x 8 inches, profusely illustrated. Each book deals with one topic, as follows:

1. Pictorial Representation	40 pages
2. Perspective Drawing	44 "
3. Figure and Animal Drawing	38 "
4. Constructive and Mechanical Drawing	84 "
5. Architectural Drawing	50 "
6. Design	60 "
7. Historic Ornament and Art History	70 "

These books are based on the various chapters of "Art Education for High Schools." They have the distinct advantage of presenting in each case a single subject pedagogically, in an inexpensive form. Price, 25 cents each.

DESIGNS IN LEATHER. By Frederick W. Ried. An envelope containing nineteen plates, 9 x 12 inches in size, each giving a working drawing, and complete directions for the making of one good thing. Mr. Ried is Supervisor of Manual Arts, State Normal and Practice Schools, Framingham, Mass., where he has proved the truthfulness of his claim that the problems presented constitute "a practical and industrial course in leather work, producing articles of commercial value, adapted for use in the home and school." Milton Bradley Co. Price, 50 cents.

DRAFTING ROOM SERIES. By Frederick H. Evans. A novelty in "book" making! It

<sup>4</sup> Japanese Flower Arrangement Applied to Western Needs. By Mary Averill. The John Lane Company. \$1.50 net.

consists of a clothbound box containing 54 cards, "in card index form," and three illustrated pamphlets entitled, Pt. I, Reading Machine Drawing; Pt. II, Machine Drafting; Pt. III, Interference of Moving Parts and Tooth Gears. This work presents the best modern drafting room practice in convenient form for classroom use. The Manual Arts Press. Price, \$2.00. The parts may be had separately.

**COLOR BALANCE.** By Albert H. Munsell. A pamphlet of 32 pages,  $5\frac{1}{2} \times 7\frac{1}{2}$  inches, illustrated, frontispiece in color. This is "An introduction to the Munsell system." After discussion the meaning of color balance, color qualities and their scales, hue, value, chroma, neighbors and opposites in color, the "color tree," etc., the author outlines a course of study in color and presents model lessons for grades one to nine. With this little book as guide any thoughtful teacher can make a beginning with this much discussed system, and come to a definite personal judgment as to its value upon the basis of *its fruits*. Geo. H. Ellis, Boston, Price, 25 cents.

**ESSENTIALS OF LETTERING.** By Professors French and Meiklejohn of the Ohio State University. A third edition has appeared "revised and reset." This alone is a recommendation. McGraw-Hill Book Company, New York. Price, \$1.00 net.

**SUGGESTED DESIGNS for Stick and Block Printing in the Elementary Grades.** By Martin F. Gleason, Supervisor of Drawing and Construction, Joliet, Illinois. Six plates,

7 x 10 inches, containing nearly one hundred designs, from simple geometric units to floral units in two values, and animal forms in decorative silhouette. A useful set. The Thomas Charles Company, Chicago.

### Miscellaneous

The *Twentieth Annual Report of the Western Drawing and Manual Training Association*, the report of the Des Moines meeting, May, 1913, has appeared, in its usual good-looking form, a paper covered book of 232 pages, 6 x 9 inches, illustrated. Copies may be had from Mr. C. S. Van Deusen, Peoria, Ill.

The *Francis W. Parker School Year Book*, for 1913, a paper covered volume of 198 pages, 6 x 9, with 54 illustrations, deals with the Morning Exercise as a Socializing Influence. The "Morning Exercise" in this school is not the conventional thing. In this school the children of the various groups share their experiences with the entire school during this period. "The great floods of inspiration that go coursing through the school find their chief origin here." The volume is unique in the realm of social education. Francis W. Parker School, Chicago. Price, 35 cents.

**CORNELL RURAL SCHOOL LEAFLET.** Vol. 7. No. 1. The subject matter is Nature Study and Elementary Agriculture, as outlined in the New York State Syllabus for Elementary Schools, 1913-1914. A paper bound pamphlet of 212 pages, 6 x 9 inches. Illustrated. New York State College of Agriculture, Ithaca. Price, 30 cents net.

ALL BOOKS ARE DIVISIBLE INTO TWO CLASSES,  
THE BOOKS OF THE HOUR, AND THE BOOKS  
OF ALL TIME. THESE ARE ALL AT YOUR  
CHOICE,—AND LIFE IS SHORT. —*Ruskin.*

# OF CURRENT INTEREST

## AN IMPORTANT CORRECTION

JAMESTOWN, N. Y.

MY DEAR MR. BAILEY:—

We were much pleased to see Karl T. Brown's miniature house reproduced in the November School Arts.

Karl is only a high school boy and not an instructor. The house was designed and made entirely by him, it was begun when he was fifteen years old. I wish you might see the original as the photographs give but an inadequate idea of the workmanship.

Yours truly,

BLANCHE H. WOODFORD,  
*Supervisor of Drawing.*

## AS THE BOY SEES IT

The letter reproduced herewith without modification came to Mr. Kenelm Winslow, Principal of the Stearns School, Newton, Mass. Here is Mr. Winslow's comment upon it:

"I enclose a letter just received from a boy who was held back in two grades, being especially weak in language and spelling, but who became foreman of my print shop the last year he was here and did both seventh and eighth grade work that year. He went, after graduating from grammar school a year ago, into one of the newspaper offices here and his employer tells me he is the best boy he has ever started in his shop. It is difficult to show his improvement without showing some of his language and spelling work of two years ago; but I feel that in mental grasp he can now hold his own with the best of the boys who entered the high school a year ago."

The best testimonial is a solid fact like this.

*The Editor.*

NEWTON, MASS.,

Oct. 20, 1912.

DEAR MR. WINSLOW:—

In reply to your letter, I would be glad to tell you what I think of the teaching of printing in the public schools.

In my case, it was a lucky day for me when you appointed me to take the course of printing. It seems to me, that I took to the course of printing. I think that if a fellow doesn't make good at it after taking the course for awhile, there is no use of having him wasting

his time at it, for he will not benefit anything by it.

Printing develops a person's mind and makes him a steadier fellow.

Printing develops good work habits.

If a fellow is poor in language, punctuation, and spelling, he surely will improve in these subjects after he has taken printing awhile, for in printing he is all the time working on these subjects. These are the subjects a fellow has to know well, to make a good compositor or lineotyper. For instance, if you get copy that is punctuated wrong, it is up to you to make it right. My idea is, if a fellow takes to the course of printing, he will benefit more by it, than if he were taking a course in carpentry.

In the printing business there are three different trades. They are: Composing, press-work and lineotyping. I will not say anything on lineotyping, as it is much the same kind of work as that of a compositor.

To make a compositor, a fellow must learn to set up fast. He wouldn't last long in a shop if he was slow. He must also learn to use his own judgment in setting up a job. I think it would be a good plan to have the fellows set up advertisements, and let them use their own judgment on the style of the ad. In nearly every shop, jobs are taken where there are a few pages of ads. to set up, and these are given to the compositor to use his own judgment on setting them up. If a fellow is good at ad. setting he can set a first-class ticket or program job, more easily than if he wasn't experienced at ad. setting.

To make a press-man, a fellow has to use his own judgment, here again. His work is to put the form on the press and make it ready. There is a knack to make a job ready on a press. The press-man has a little make-ready knife, which he uses in cutting around lines to make every letter come out plain on the paper. Sometimes he has to do a little padding to show every letter up. On a job where brass rules are used, the press-man generally cuts



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## OF CURRENT INTEREST

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out this line on the make-ready sheet, so that the line will not show on the other side of the stock that he is to print on. The make-ready sheet, is the sheet that all the cutting, etc., is done on. The top sheet must have a smooth surface, so that the feeding can be done easily.

It is no disadvantage to a fellow to know how to do both of these jobs successfully. It is an advantage, for if he can't get work at one he can get it at the other. A man is more valuable to a firm if he can do both jobs successfully. He is worth more money than the fellow who is only good at the one thing. If there is anybody to get laid off it is the fellow who can only do the one thing successfully.

Fellows think when they get through with their course of printing, they should start work for nothing less than eight or ten dollars a week. They are making a big mistake. The fellows in most cases will have to start with four or five dollars or so, and then if the boss sees they are worth more, they surely will get it.

The work done in a shop by experienced men, is done different to the way it is done in school, but the work a fellow does in school gives a fellow a great start, and then when he goes to work it is up to himself, to catch on to the better ways of the business. I know this last statement is right, because I've talked with a few fellows who know, and they say the same thing.

Thanking you very much for the start I got from the Stearns School print shop,

Yours very truly,

WM. C. CONSIDINE.

### THE GRAPHIC ARTS AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Tolstoi and Kant, Carlyle and Plato, Bacon and Neitschze, are not the only folk who have struggled, in the highly philosophical minds, with the question, What is art? Of late it has been bothering the heads of the exposition committee. Should photographs be classed as art? Mr. Theodore Hardy, Chief of the Department of Liberal Arts, has decided that they are, but that they are a more "liberal" form of art than the "autographic" productions of the painter and the sculptor. At

San Francisco, therefore, all photographs, of whatever nature, will be exhibited in the Palace of Liberal Arts, while paintings, sculpture, and works of a similar nature will appear in the Palace of Fine Arts.

One hundred and seventy-seven national and international art educational organizations have already agreed to hold their annual meeting at San Francisco in 1915.

### AN ADULT SCHOOL BUILDING

The Wm. L. Dickinson High School of Jersey City was dedicated on December 5th.

The first stated meeting of the School Craft Club of New York City was held in the Wm. L. Dickinson High School of Jersey City, N. J. The novelty of the meeting, and the opportunity it offered for seeing one of the best equipped high schools of the "cosmopolitan" type in the East, was partly responsible for the large turnout of the members.

Through the kindness of Mr. Frank E. Mathewson, the head of the Technical and Industrial Departments, the club was able to see the evening school students at work. Later in the evening Mr. Mathewson explained the work of the school. The discussion which followed Mr. Mathewson's talk centered largely upon the school's wonderful equipment and the problem connected with selection and installation. With an equipment valued at \$120,000 this school is offering its students the best and latest in the various mechanic arts and craft work.

### THE PASSING OF A STRONG TEACHER

Mr. C. Russell Hewlett, Dean of the School of Applied Design of the Carnegie Institute of Technology, Pittsburgh, Pa., died recently at the West Penn Hospital, aged forty-one years. Professor Hewlett was trained at Columbia University. He studied in Paris, traveling extensively in Europe and Japan, had practical experience as a decorator in New York, and had served the Carnegie Institute for five years. Mr. Hewlett was a director in the Federation of Arts, and Pittsburgh Architectural Club, and was president of the Pittsburgh Art Society. He held a diploma, which is practically a degree, from the Ecole des Beaux Arts, of the University of Paris.





THE ASSEMBLY AT 8:45 A.M.

## SCHOOLBOYS' HUMOR

As examples of juvenile humor we are reproducing this month three drawings that first appeared in "The Comet," mentioned in Miss Anderson's article. As witty utilizations of the vagaries of cubist art, they are worthy of a place alongside the work of professional humorists. See also pp. xxv and xxx.

INSTRUCTION FOR PRINTERS BY  
CORRESPONDENCE

The International Typographical Union Commission on Supplemented Trade Education has a good course of instruction, conducted by the Inland Printer Technical School, whose headquarters are at 624 Sherman Street, Chicago. Mr. F. J. Trezise, Chief instructor, said in a recent letter to the Editor:

The first student was enrolled in 1908 and we have enrolled, up to the present time, in the neighborhood of five thousand students. A large percentage of these students are still with us, as the graduates are comparatively few, owing to the large amount of work which is contained in the Course and to the fact that it is done at spare time. The Course is open to journeymen or printers working in the printing office, regardless of whether he is a member or a prospective member of the typographical union, and the union offers as an inducement, a rebate of 20% of the tuition fees to all graduates.

We have a large number of testimonials on hand, in which statements are made that increases of salary as high as 60% have been secured as a direct result of the information gained through taking the Course.

An illustrated pamphlet describing the Course may be had upon request. Those who enroll are sure of a square deal. Mr. Trezise made a very favorable impression in Europe in 1912, as one of the five speakers chosen to

represent the United States at the International Congress on Art Education.

Almost every week, on Friday afternoon, the students of the Architectural Construction Class, Pratt Institute, are away from the school with Mr. Edminster, visiting buildings in the process of construction.

The Sloyd Training School of Boston celebrates its twentieth anniversary by issuing a new illustrated circular showing the students at work in the new home of the school, together with some of the excellent work.

The School of Fine and Applied Arts has a total enrollment this year of nearly a thousand students.

The first bulletin of the College Art Association has appeared, containing a paper by the president of the Association, Mr. Holmes Smith, setting forth its problems. The third annual meeting of this vigorous organization was held at the Harper Memorial Library, Chicago University, in December. Mr. Charles F. Kelly, of the University of Illinois Urbana, is the secretary and treasurer.

An unusually handsome illustrated catalogue appeared in connection with the Cleveland Art Loan Association, under the auspices of the Cleveland School of Art, during December. "to commemorate its thirtieth anniversary, to impress its mission and accomplishments, and to stimulate interest in art in Cleveland."

The fine printing which appears to especial advantage in the halftones, was done by the Stratford Press Company, of Cleveland.

In the new agricultural schools now being established in Pennsylvania, drawing is given as a required study during three of the four years of the suggested course.

Mr. Fred Hamilton Daniels of Newtonville, announces a new lecture entitled "Fashion, Taste, Style and Art in Dress." The phrasing of the title is suggestive. Mr. Daniels is an entertaining speaker and illustrates his addresses with colored chalks.



The Baron de Hirsch School in New York City has certain features which place it almost in a class by itself. The school period covers five and one-half months only; two classes are graduated each year. The Printing Department is equipped to handle but sixteen boys. During the preparatory period twenty or more are admitted and carefully examined as to the likelihood of their becoming good mechanics. At the end of two weeks the sixteen are selected. These boys must be seventeen years of age and must have had a general education equal to those entering a second year high school course. The course of instruction has to do exclusively with practical commercial printing. The boys work thirty-nine hours a week, two of which are given to shop mathematics under a special

instructor. The instructor in printing, Mr. Winfred Arthur Woodis, gives a half-hour demonstration-lecture daily on the art of printing. The school is a high pressure institution. Graduates of the printing course are fitted to earn at once from \$8 to \$15 per week.

An exhibition of hand work, including embroidery, by the Department of Household Science and Arts, was awarded a gold medal at the National Conservation Exposition at Knoxville, Tenn., last summer.

Among the artists whose works attracted special attention at the recent exhibition of paintings held by the MacDowell Club of New York, was Olaf Brauner of Cornell University, a Massachusetts Normal Art School student.





By courtesy of The American Crayon Company

First prize drawing by Fred Blakeslee, 14 years old, grade VII, Buffalo, N. Y.  
in their Crayon Investigation Contest.